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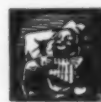
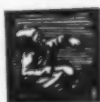
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OUR only newcomer in this issue is Hendrik de Leeuw who, whilst making surveys in out of the way places, collects and compiles notes on ancient and primitive instruments. His name is shortly to appear on the cover of a book on the subject, and in the meantime he is off again, carrying the instruments of his own profession into new fields. ☞ ☞ The familiar names are still with us: Ernest Newman suggesting that Nature be allowed to take her course; Hiram Motherwell with remarks very apropos in view of the recent digging-up of a perennial topic of debate; Redfern Mason answering his own question as to the function of a critic; and Frances Boardman, of St. Paul, Minn., telling a story of St. Olaf's choir.





"The Tristan and Isolde of Wagner are very different characters from those of the old fabulist . . . but they are the quintessential expression of certain eternal elements of human nature."

FLORENCE EASTON AND WALTER KIRCHOFF IN THE GARDEN SCENE OF "TRISTAN AND ISOLDE," FROM A PHOTOGRAPH BY CARLO EDWARDS, TAKEN ON THE STAGE OF THE METROPOLITAN OPERA HOUSE, NEW YORK, DURING AN ACTUAL PERFORMANCE.

NEW MUSIC FOR OLD SUBJECTS

WHEREIN A GENTLEMAN PROPOUNDS A SLIGHTLY IMPROPER
QUESTION ANENT OPERATIC PROGENY

By Ernest Newman

PERHAPS it is because of the prejudice against sequels in the novel, which are supposed to be foredoomed to failure, that hardly anyone thinks of attempting a sequel in opera. Charpentier followed up "Louise" with "Julien," but can hardly be said to have made a success of the latter, although there is some fine music in the work. That the sequel is not by its very nature fatal in opera is proved by the "Ring"; for what is that but sequel on sequel? And if the effort has been so rarely made to continue an operatic story in the librettist's and composer's next, may not one very good reason for that be the lamentable mortality to which operatic characters in general are subject? Many of the best of them fail to survive the third act; some of them even give up the struggle in the second; while one or two, like the Commendatore in "Don Giovanni," pusillanimously hand in their checks in the first.

It is true that an attempt has now and then been made to continue the story of a particular operatic stock by inventing a fresh set of adventures for a fictitious second generation of it. The reader may remember that a few years ago two bright people came out with an opera the central character of which was a son of Carmen by Don Jose—a person not even hinted at in "Carmen" as we have it, but who, all the circumstances being taken into consideration, cannot be ruled out as an *a priori* improbability. But developments along lines such as these are mostly barred by the gratifyingly high standard of morality current among operatic characters in general. I have often wondered what a son of Tristan by Isolde would have been like, operatically speaking, or whether a child of Siegfried and Brunnhilde might not have saved Valhalla and the gods, or at any rate have provided "Ring" enthusiasts with a pretext for a fifth evening; while it is a legitimate sub-

ject for speculation what material for a sequel might have been provided had not Tosca been quite so abrupt with poor Scarpia, or if Zerlina had not complied with the best theatrical traditions by screaming during her tête-à-tête with Don Giovanni. But even to cite these distinguished examples is to indicate why there have been so few operatic sequels, or even the possibility of them. Operatic characters as a whole have been anything but as philoprogenitive as some of their living representatives; even Delilah and Thais, of whom better things might have been reasonably expected, seem to have left no descendants.

Without too wide an excursion into the fanciful on the part of the librettist, then, there is probably not much chance of an operatic sequel that deals with the second generation. But there seems to me no good reason why some of the operatic characters who are already so well known to us should not be drawn again by a later composer from another angle. Why should not these gentry, like ourselves, sit for their portrait to more than the one painter? In a word, why should not some composer with the courage of his opinions set to work afresh on such eternal types as Figaro, Don Giovanni, Tristan, William Tell, Tosca, Mimi, the Lady of the Camellias, and so on? On the very day on which I am writing this article there comes the welcome news from Italy that Naples has produced a new opera with the old title of "Don Giovanni," the librettist being Arturo Rossato and the composer Felice Lattuada. I congratulate these two gentlemen on their audacity, and hope their example will be followed.

It is not that I think any less than I used to do of the masterpieces of Mozart, Wagner and the rest of them, but simply that I believe that in music, as in the drama and the novel, there is room for more than one masterpiece on the same theme. Not only is it impossible for one author to exhaust all the possibilities of a sub-



ject, but it is impossible for a single age to exhaust all the possibilities of it. The reason is that as society develops there goes on also a quite unconscious development of certain literary types. If the reader wants to see how this unconscious law works in the case of the drama I would recommend to him an interesting but now almost forgotten little book entitled "Les Valets au Théâtre," by Ludovic Celler, that was published in 1875. Celler shows, by a survey of the chief works in which a valet has appeared, from the Xanthias of Aristophanes' "Frogs" down to his own day,

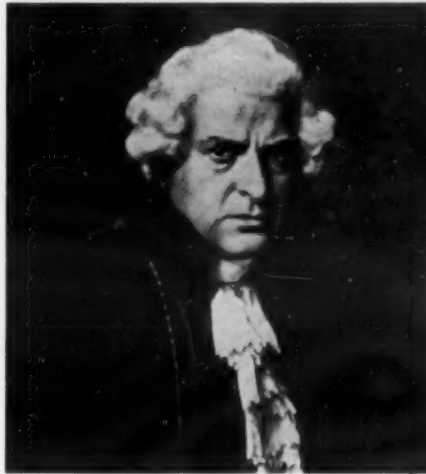
how what is essentially the same type reflects the subtle social changes that go on from generation to generation. In the oldest plays, and even as late as the seventeenth century, the valet is always liable to be beaten by his master; there comes a time when the valet is no longer beaten, and a still later time when, as in Beaumarchais, not only would it be incredible that the master should raise his hand to chastise his servant but the servant is actually both the intellectual and the moral superior of his master. Centuries of social change are unconsciously summed up in the various treatments of the valet in comedy. The truth is that to each successive age a certain character or a certain type is a mirror in which the age studies its own altered features. These fictitious characters have the same principle of growth in them as we have. Faust means something different to each generation; the Tristan and Isolde of Wagner are very different characters from those conceived by the old fabulist. And this being so, surely it is only rational to expect of composers that they too, like the men of

letters, shall show us their and our epoch as reflected in the mirror of certain characters who, like Don Juan or Tristan and Isolde, are the quintessential expression of certain eternal elements of human nature.

The men of letters have been much more wide-awake in this respect than the composers, as is shown by the number of plays and novels written in the course of the centuries on the same basic theme. When we read Georges Gendarme de Bevette's big book on "La Légende de Don Juan, son évolution dans la

littérature des origines au romantisme," we are astounded to learn of the many scores of times and ways in which the Don Juan story has been treated in the literature of practically all the European countries during the last few centuries. The author, in his preface, speaks of his intention to follow up this study with another devoted to the musical settings of the Don Juan subject; but this has never been published, and I doubt whether he would have found musical material enough for his purpose. And so conservative is the musical world that I shall be surprised if most people who hear of the new "Don Giovanni" do not raise their eyebrows in polite surprise that any modern composer should dare to put even one foot on territory that has long been supposed to belong exclusively and for all time to Mozart. But the subject was anything but a new one when Mozart took it up; and I must confess that I see no reason why he, or Dargomyski after him, should be held to have established a prescriptive right over it to all eternity in the theatre.

So again with Figaro. If ever there was



Mishkin

... "WHAT MATERIAL FOR A SEQUEL MIGHT HAVE BEEN PROVIDED HAD NOT TOSCA BEEN QUITE SO ABRUPT WITH POOR SCARPIA"

... "ALL THE CIRCUMSTANCES BEING TAKEN INTO CONSIDERATION," A SON OF CARMEN AND DON JOSE "CANNOT BE RULED OUT AS AN A PRIORI IMPROBABILITY."



Mishkin

A SHORT time ago the New York papers were much interested in the case of John W. Green, Harvard '28, who, it appeared, was having father trouble. Young Mr. Green, who is twenty years old, wants to compose music. He majored in music at college for two years, plays eight instruments, and has already written a concerto and a tone poem for orchestra, to say nothing of numerous popular ballads. ¶ ¶ ¶ His father, a wealthy banker and builder, seems to have taken the news of his son's ambition in much the same spirit as that in which he might take the news that Green, Jr., aspired to make a career of crocheting or stamp-collecting. Music was all very well as a hobby, he opined, but banking was a career. Several composers, George Gershwin among them, tried to convince him that his son has a future in music. In vain. Green, Jr., was enthroned by parental decree upon a stool in a banking office, to learn the elements of his father's profession. ¶ ¶ ¶ There the matter stood when, just as the editor of Musical America had his pen poised to write a stirring editorial upon the subject, Green, Sr., capitulated. The papers announced that Green, Jr., was about to be married, and as a wedding present was to have the parental blessing upon his chosen career of song-writing. ¶ ¶ ¶ I am a little sorry that the story ended that way; for I think that Green, Sr., was right in the first place. ¶ ¶ ¶ A boy of twenty may, of course, have a perfectly clear and definite idea of what he wants to do with his life, may see, better than anyone else, the road that he must travel. On the other hand—and ninety times out of a hundred—he is very likely to think that whatever is the most fun to do at the moment is what he wants to do for the rest of his life. In either case, a little healthy opposition will do him more good than harm. ¶ ¶ ¶ If young Mr. Green is really a born composer he does not need his father's permission to become one. The man who says, wistfully, "I might have been an artist, but my family objected; so I went into business" is not telling the truth. People don't become artists because other people allow them to; nor do they give up being artists because other people stop them. ¶ ¶ ¶ A man's calling is not so much the work that he likes to do best as it is the work that nobody and nothing—not even his own inclinations—can keep him from doing.

DEEMS TAYLOR.

THE WORLD'S MOST SPLENDID LIAR

BACH, THE ARTIST, ASSERTED THE VITAL ILLUSION WHICH MAKES
LIFE PRECIOUS

By Hiram Motherwell

UNDOUBTEDLY, we are in a period of increasing appreciation of Bach. The past season has heard the Mass sung in a small church, has heard all the organ fugues played by Mr. Lynwood Farnam at the Church of the Holy Communion, and an unusual amount of Bach on piano and orchestra programmes. It was not so long ago that the very name of Bach was sufficient to frighten the general public away from a recital. A myriad of music students will associate his limpid name with mechanical drudgery. But now Bach has been "re-discovered." In the language of some esteemed critics, we are experiencing a "Bach renaissance."

Why should this be? If I am right in believing that the musical public is experiencing a new joy in listening to the works of the organist of the Thomaskirche, then there must be a reason for it. These *crises de gout*, these sturdy assertions of public taste, are not accidental; they respond in some degree to the spiritual needs of the time. If Bach is becoming the most popular of composers, it is because he has something to say which is peculiarly welcome to our epoch.

Just after the armistice, when the entire economic and moral fabric of Europe was shattered and millions of persons seriously doubted whether life would ever again be worth living, there was a distinct crisis in musical taste. Wagner became "sentimental." Beethoven himself was "passé." The age clamored for something new, gave audience to a multitude of minor Schönbergs, and—fell back on Mozart. Mozart was the man for the time. A generation which was exhausted and hopeless was passionately seeking for the external elegances of life. And Mozart (peace to the soul of a great man!) was the most elegant musician who ever lived.

The Mozart vogue is past. It would seem to have yielded place, here as in Europe, to a vogue for Bach.

To me this seems logical. The post-war desperation is finished. There is hope for Europe. There is (in spite of ever deadlier battleships and more poisonous gasses) still hope for the human race. There is wealth and happiness for us on this old globe if only we have the will to extract it. Our art, which must ever respond to our imaginative need, must tell

us that by willing and working we can achieve what we desire.

Bach tells us just that. He asserts, with a magnificent Yes, that man can create something purposeful and beautiful out of a formless nothing. He does more: he proves it.



Doubtless I am prejudiced; but for me music tells a story more clear and personal than is told by any other of the arts. I think it is because the material of music is the farthest removed from the material of daily life. Music cannot, like painting and sculpture, like drama and poetry, present the outside world to us with artistic meaning. It represents nothing. It is fashioned out of noise, refined and organized according to man-made rules. (Helmholz, who tried to reduce musical art to a function of acoustical physics, was a romanticist like his contemporary Heine.) Hence, I like to think, the absolute creative faculty is more triumphant when it achieves expression in music than in any other art.

I have sometimes wondered if science cannot some day find a common measure for cerebral work, whether in the composing of a fugue, or the predicting of an eclipse, or the digging of a canal, or the planning of military strategy, or the fashioning of a sonnet. And I know that if such a measure could be found, Bach would be proved to have had one of the most powerful intellects which has ever enriched the world. Which required the greater intellectual effort and concentration: the planning of the Panama Canal or the planning of the Well Tempered Clavichord? Undoubtedly the latter.

THAT the human brain, energized by the human will, can create what it desires,—this is the assurance which our age demands. But this is just what the human intellect, in its reflective function, always denies. The more you think about it, the more obvious it appears that we are but puppets of a mechanized universe. We do what we do because we must—because we are impelled by this or that physical appetite, by this or that inherited tendency, by this or that accidental turn of events. We are no more free agents than is the rain when it is precipitated on to the earth by the saturation of the atmosphere. All was predestined from the beginning; all, down to the losing of yesterday's collar-button, works out according to the inalterable plan.

That was what Mark Twain concluded in his essay, "What is Man?" Man, he said, is an utterly helpless, will-less toy of natural law. And, as Van Wyck Brooks has so brilliantly pointed out, he escaped from the intolerable truth demonstrated to him by his brain by means of the savage explosions of his wit.

(Continued on page 46)





© Carlo Edwards

THE INSIDE STORY OF A FAMOUS FORGERY

A backstage view of Siegfried (Rudolf Laubenthal) about to Forge the Sword at the Metropolitan. A red spotlight illuminates the chiffon flames, which are kept in motion by the electric fan. The artificial snow will obligingly turn into sparks when thrown into the fan.

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WHAT USE IS A CRITIC?

A VERY VEXING PROFESSION IS PUT UNDER ITS OWN MICROSCOPE

By Redfern Mason

WHAT is the use of a critic?

Tell me the use of an artist and you have the answer.

Critic means judge, and that is exactly what a critic is not. A witness, if you like, but a judge No. A judge is the interpreter of a fixed body of laws; the critic moves in a realm where the conventions are as variable as the fashions of dress. A composition is born anew at every performance. It is the composer's image as seen through the prism of the interpreter's mentality. A director may claim that his reading is authentic; but a rival quickly arises to contest that authenticity, or even to deny that tradition has in it any saving grace.

No Montesquieu has elaborated a musical "Spirit of Laws." There is no aesthetic court of appeal.

As William Archer once pointed out, there is no absolute pitch in criticism. Taste swings pendulum-wise from one tendency to another and taste is the atmosphere in which criticism "lives, breathes and has its being." How is it possible to arrive at a stable conclusion concerning subject matter that is for ever in a state of flux? Even the ablest musicians disavow in age the tenets they swore by in youth; the greatest reputations are subject to eclipse.

When Camille Saint Saens first heard the Schumann Quintet, it offended his youthful classicism much as the Latin of the "Imitation" might offend a man steeped in the prose of the Augustans. It antagonized him. Antagonism, however, is a form of interest. Saint Saens was shocked but fascinated. Eventually he was won over by the modernism of his time and swung from dislike to enthusiasm. But that was not the end. In process of time old doubts reasserted themselves and reflection led him to take a middle stand between the two extremes; here he admired, there he shook his head in disapprobation.

If during this process of aesthetic gestation, Saint Saens had been a

critic, he would have pronounced three opinions, each differing from the other two, yet all conscientiously arrived at and, all, in a pragmatic sense, true.

Must we therefore conclude that he would have been a bad critic? If not, it seems to follow that in criticism there is no such thing as finality, because the writer's verdict is based on factors that never reach fixation.

It may be objected, of course, that for each man there is a sort of relative finality, a maturity of judgment, and that this state is exemplified by Saint Saens himself.

But who shall decide when a man has reached intellectual ripeness? And has not ripeness itself its limitations? Let us put Saint Saens into the witness box once more.

In 1915 the French composer was in San Francisco, whither he had come to direct a performance of a composition he had been commissioned to write for the Fair.

We talked about Cesar Franck. The old veteran frothed at the mouth. "Mad harmonies," he exclaimed; "a reputation exaggerated beyond all reason."

"But master," I pleaded, "do you think that, with your training and learnings, you are the man to pass judgment on one whose genius differs so radically from your own?"

My tone pacified him and he smiled, as if amused by his own petulance. "You are probably right," he sighed; "frankly, I don't understand him."

One might go on indefinitely citing what today seem the misjudgments of the gods of music. De we accept the view of Beethoven that Handel



THE VIVISECTIONIST CRITIC
SPEARS HIS PREY.

O'BRAY

was the greatest composer of them all; do we subscribe to the dictum of Gounod that the Cesar Franck Symphony is "incompetence raised to a dogma?" can we agree with Schumann's opinion that Wagner could not write three bars of music grammatically?

Whatever we may think of these opinions, they establish the critical fallibility of the masters.

And, if the creators are fallible, what right have we to expect the critics to be infallible?

Manifestly we have no such right. The infallible critic never existed in the past, does not exist now, never will exist.

It is different with men of the law. They achieve authority. They are the interpreters of a written code; their guide is logic and, though a fallacy may lurk within the terms of a syllogism, reason is able to ferret it out.

It is not so with music, for music is only partially a thing of reason and owes its chief magic to the play of the imagination on the figments of emotion.

That consideration puts the assaying of music outside the field of strict ratiocination. It sets at nought the verdict of those who think that, if a critic seems wrong to the modish pontiffs of the day, he is unqualified to write on the elusive subject of music.

But, if he cannot pronounce judgments, *ex cathedra*, what useful office can a critic fulfill, or is he any use at all?

The answer to this question is that, if the critic is not an artist, there is no justification for his writing.

A musical composition is the representation of a state of mind, an emotion, a fantasy, a quasi mathematical play on melodic patterns, a dream. A page of music is a miniature cosmos, self contained, self sufficient, and possessed of a certain energy that plays upon the sensibilities of the hearer like moonlight on the surface of the water.

Conditioned by his knowledge and the fineness of his perceptions, the critic responds to this stimulus and turns his impressions into such good prose as he is master of.

There you get the usefulness of the critic. He tells the story of his "adventures among masterpieces," he translates into words the runes that the music has characterized on his brain; he transmutes the art of song into the sister art of writing.

In a word, he is an artist, and as an artist he must be judged.

But this title many musicians will be disinclined to allow him, uncomfortably conscious perhaps that, strictly used, the term will only apply to a select minority of their own number. For musician and artist are not convertible terms. Your scraping fiddler and your screeching soprano are only conceded the title of artist by virtue of a sort of indolent courtesy. But

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what word would Toscanini use? The title of artist is only valid when granted by the college of "those who know."

The same limitation applies to those who write about music. There are scribblers in plenty, glib users of a jargon that would deceive the elect "if that were possible," men and women who talk the argot of the Grub Street of music and pass for authorities among readers as ignorant as themselves.

But the critic whose writings serve the real usefulness of putting the public into intelligent relationship with the art and mystery of music repudiate this



MERRILY SWINGING FROM ONE EXTREME TO ITS EQUALLY HORRIBLE OPPOSITE

base dialect. They do not darken counsel with meaningless speech; they utter words that are provocative of thought. They have a message.

Richard Strauss laid it down as an axiom that, if a critic would tell what a piece of music means, he should know what was in the mind of the composer when he wrote it.

To do that, as far as it is possible to do it, is one of the critic's duties. He must convey to the public such knowledge as will enable it to appreciate the significance of the work under consideration. He must be versed in the "humanities" of music. If he is writing of a Palestrina Mass, he must be familiar with the religious rite which the music illustrates, he must be acquainted with the ancient chant from which the Roman composer drew his inspiration, he must know the artistic possibilities of music in which the tonal fabric is entirely vocal.

If the critic is ignorant of the art of weaving melodies into harmony, he cannot suggest to his readers the subtle magic of polyphony. In treating of the works of Bach this requirement holds good *a fortiori*. Here too it will help him to know that the old cantor was a Pietist and had for ever in his mind the Lutheran chorales, themselves largely a heritage from the old Catholic hymnody.

There is no limit to the demands made on his historic, his literary, his musical knowledge. He cannot understand the "Eroica" if he is unaware of Beethoven's liberal leanings, or the Choral Symphony if he ignores the composer's humanitarianism.

(Continued on page 41)



SPRING IN PAGAN RUSSIA



A Pictorial Conception of Stravinsky's "The Rite of Spring," Painted by Sergei Soudeikine for the Steinway Collection.



ORCHESTRAL MASTER WORKS

By Lawrence Gilman

NO. XX—"LE SACRE DU PRINTEMPS" ("THE RITE OF SPRING"), IGOR STRAVINSKY

(Copyright, 1929, by Lawrence Gilman)

It may be hoped that Stravinsky is one of those sensible artists who never read what the critics say about them. Otherwise he might be vexed to observe that most of the New York reviewers, in discussing a recent performance by the Philadelphia Orchestra of his "Sacre du Printemps," calmly ignored his earnest plea to regard this music as "abstract," as a piece of absolute music having no organic connection with the pantomimic ballet which it originally accompanied, or with the underlying poetic and imaginative program indicated by the titular guides printed in the published score.

Can it be that the critics thought Stravinsky was talking through his Paleolithic hat when he declared, as duly quoted in the program notes, that the work was an example of "pure music"—as abstract, one gathered, as detached from any programmatic scheme, as the G minor Symphony of Mozart?

Certainly a majority of those experienced listeners who discussed the "Sacre" at its last New York performance regarded it as music expressive of an imaginative program. Mr. Henderson in "The Sun" alluded to it bluntly as "a composition of delineation," as "this celebration of a pagan rite." Mr. Sanborn referred neatly in "The Telegram" to its "sacrilegious pulses," its "primeval molecular disturbances." Mr. Downes in "The Times" spoke of the "ceremonies of violence" expressed with "catastrophic power" by the music—and he found apt words for the brooding and sorrowful introduction ("The Pagan Night") to Part Two: "as if the earth, tragically fertile, were heavy with the consciousness of the endless cycles of deaths and resurrections to come." Mr. Chotzinoff alluded to "the naughty Russian rites"; and Mr. Stokes praised "the imaginative feat in the recreation of barbarous emotion," and spoke of the music's "paroxysms of tonal savagery."

Is it possible that Stravinsky has enacted in vain his solemn farce of pretending that the "Sacre du Printemps" is really "abstract" music—or "objective" music, as he sometimes prefers to call it?

But these persistent attempts at obfuscation should not surprise us. There is something amusingly struthious about Stravinsky as an explicator of his own works. He discloses to the world a musical score apparently devised to accompany the action of a pantomimic ballet. And then he tells us that his music is really "absolute" music, "abstract" music, and that the ballet was designed to accompany the music, and not the other way around. Yet there is the score itself, which, as any intelligent listener can tell with half

an ear, is the very antithesis of "abstract" music—a score which, it is glaringly obvious, was not conceived as "absolute" music at all, but as an expression of certain imaginative ideas and emotions of which the ballet was no more direct a projection than the notes.

Look, for example, at the four-bar passage on page sixty-two of the orchestral score (miniature edition), which is superscribed: "Adoration de la Terre" ["Le Sage"]. As music *per se*, "absolute" music, the passage is quite pointless. As an expression of the pantomimic action associated with it ("the Celebrant, bearded to his feet, prostrates himself, blesses the soil, and invokes its rejuvenation"), it is apt and significant.

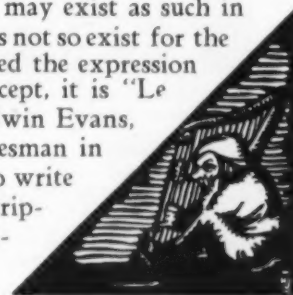
To say that this is "pure" music, "absolute" and "abstract" music, as the plain man, no less than the musician, understands those terms, is to trifle wantonly with words.

STRAVINSKY and his apostles apparently expect us to take quite seriously this heavy-handed nonsense about the "Sacre" being "abstract music," a work of "pure musical construction." The head that conceived the "Sacre" is buried in the sand (for we are willing to believe that this *avis struthio* of modern music is sincere); but the brilliantly conspicuous masterpiece which exists for the observation of all cannot be disguised by the simple process of calling it something which it plainly is not.

Mark the touching naïveté of Stravinsky's professions about "Le Sacre du Printemps."

Suppose I am a painter (he has written). I paint say, a portrait of a lady in toilette de bal, with her jewels. My portrait resembles the person painted. None the less, it is painted for the pleasure of painting, despite its subject. . . . The same thing applies to all my works. In "The Rite of Spring," for instance, the pretext of the prehistoric birth of spring has suggested to me the construction of the work that I have called "The Rite of Spring." The "pretext" I choose is but a pretext, like the painter's pretext for painting. . . . The "Rite" exists as a piece of music first and last.

The answer is that while it may exist as such in the mind of Stravinsky, it does not so exist for the hearer. If ever music conveyed the expression of a detailed imaginative concept, it is "Le Sacre du Printemps." Mr. Edwin Evans, the composer's eloquent spokesman in England, found it necessary to write several pages of vividly descriptive prose to explain in his admirable program notes for the first concert perform-





Times-Wide World

IGOR STRAVINSKY—"AVIS STRUTHIO" OF MODERN MUSIC

"He discloses to the world a musical score apparently devised to accompany a pantomimic ballet and then tells us that the ballet was designed to accompany the music . . ."

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Musical America

ance in London the meaning of the "Sacre." As the ingenious and irreverent Mr. W. J. Turner did not hesitate to point out, this was no fanciful "meaning," such as sentimental souls love to ascribe to Beethoven's symphonies, no irrelevant purple patches of "interpretation," but an explicit exposition of the genuine literary basis of "Le Sacre du Printemps."

Stravinsky gives his case away in his naïve analogy. Of course the portrait painter "paints for the pleasure of painting" (as well as for the fee of the sitter and the satisfaction of his landlord); and, of course, Stravinsky composes for the pleasure of composing (as well as for the incidental appeasing of his landlord). But the portrait painter is also deeply concerned with achieving a likeness of "the lady in toilette de bal, with her jewels." If he did not achieve it, he might not be able to look his landlord in the eye.

If Stravinsky, as he says, composed the "Sacre du Printemps" as a piece of abstract, absolute music, he would have felt under no obligation whatever to achieve that truthfulness of emotional expression, that intense veracity of imaginative tonal portraiture, which is one of the distinguishing virtues of the score. It is precisely because of his success as a composer of expressive music in the "Sacre" that he might be compared with the painter of the "lady in toilette de bal, with her jewels." If he were, as he says and professes to believe, a composer of absolute music, he would not be able to claim a likeness to his friend the portrait painter; he would resemble, rather, those obsolete fantasists, the painters of abstract geometrical patterns.

It is clearly absurd to attach an elaborate scenario to a musical score whether that scenario has the form of a choreographic representation or the form of a literary program, and then ask us to listen to the music as "abstract"—as a series of tonal patterns without extra-musical significance. If Stravinsky wished us to listen to the "Sacre" as a piece of absolute music, the reasonable course to take would have been to issue it as a purely symphonic score, without its elaborate scheme of sectional titles, which cannot help but turn the work into a two-part symphonic poem for those whose talent for theoretical handspings is less fully developed than Stravinsky's.

"Le Sacre du Printemps," or "The Rite of Spring," as it is usually translated. (Stravinsky's Russian title means literally "Spring's Consecration"), deals with the worship of the forces of Nature

by primitive man. On the surface, it is a representation, conceived in terms of the dance, of a prehistoric religious ritual, devoted to the mystical adoration of Spring as the sign of fertility, and culminating in a propitiatory sacrifice. It is perhaps not inappropriate to recall here that one of the principles of what Frazer in "The Golden Bough" calls "sympathetic magic" (which plays a large part in most systems of

superstition) is that "any effect may be produced by imitating it If it is desired to kill a person, an image of him is made and then destroyed." The decay of vegetation in Winter was readily interpreted by pagan man as an enfeeblement of the impulse of fertility; "the spirit (he thought) had grown old and weak, and must therefore be renovated by being slain and brought to life in a younger and fresher form. . . . Thus the killing of a representative of the tree-spirit in Spring was regarded as a means to promote and quicken the growth of vegetation."

The full title of Stravinsky's work is "Le Sacre du Printemps: Tableaux de la Russie Païenne en Deux Parties" ("The Rite of Spring: Pictures of Pagan Russia, in Two Parts").

The subject of the first part is the adoration of the earth; that of the second part is concerned with the sacrifice. The various episodes in each part succeed one another without pause. The two parts are separated by a brief interval.

There is first an Introduction, a section of seventy-five bars in slow tempo, designed to suggest "the mystery of the physical world in Spring."

"Harbingers of Spring," "Dances of the Adolescents" ("Tempo giusto," 2-4). At this point in the original ballet the curtain rises and the action begins. The Adolescents perform a rite of incantation, which consists of stamping heavily upon the ground, and the strings reiterate, *forte*, with unevenly placed ac-

cents, emphasized by the horns, a chord that is half in A-flat and half in E-natural. Youths and maidens participate in this ceremonial worship of the Earth, costumed in robes of contrasting colors against a scenic background which "might well have been designed to suggest laconicism in painting." Under a charming dance tune (flutes), four trumpets chant a simply harmonized theme which will be heard again later. A mock-abduction, or "marriage by capture," follows as part of the ritual, accompanied by an agitated passage

(Continued on next page)



IGOR STRAVINSKY was born at Oranienbaum, near St. Petersburg, on June 5th, 1882. Despite early precocity in the direction of music his father, an operatic singer, decided he was to become a lawyer. At 22 he was advised by Rimsky-Korsakoff, who took him in hand for serious instruction, to drop his legal studies. In 1907 he published his first symphony and shortly after a song cycle, "Faun and Shepherdess" and two orchestral pieces, "Fireworks" and "Scherzo Fantastique." Hearing the last of these Serge Diaghilev commissioned Stravinsky to write music for a ballet and in 1910 "The Firebird" was produced to be followed within a year by "Petrouschka." In 1914 Stravinsky finished an opera, "The Nightingale," part of which, three years later, he converted into a symphonic poem, "The Song of The Nightingale." Subsequent works for the stage have been "L'Histoire du soldat," published 1920, "Pulcinella" produced in Paris, 1920. "Renard," Paris, 1922. "Les Noces," Paris, 1923. "Œdipus Rex," Paris, 1927. Stravinsky has also published a number of orchestral, chamber music and vocal compositions.

(*Presto*) in rapidly changing metres—9-8, 4-8, 5-8, 7-8, etc.

Then comes a Horovod, or round dance, entitled "Spring Rounds," introduced (*Tranquillo*, A-flat) by E-flat and bass clarinets with a tune in the style of a Russian folk-song, under flute trills, with the time changing constantly. After this brief preluding comes the main portion of the dance, based on the chanting theme previously played by the trumpets (*Sostenuto e pesante*, D-flat, at first in 4-4 time), now scored for woodwind, horns and strings, later for the full orchestra, *fff*, polytonally harmonized, the rhythm punctuated with earth-shaking drum beats. This section closes with a return of the folklike tune of the prelude under its accompanying trill.

Another ceremonial follows, a sort of community contest: "Games of Rival Towns" (*molto allegro*), in rapidly changing metres. The principal theme is a phrase harmonized for the most part in thirds, at first for muted trumpets and flutes, in G major, against an accompaniment figure (strings pizzicato) in B major. At the close of this section appears the Sage, the most venerable member of the tribe. He is the Celebrant, whose function it is to consecrate the soil for its coming renewal. ("Procession of the Sage.") Announced by four tubas, bass-drum, timpani, tam-tam, low strings, horns, and wood, he enters imposingly, bearded to his feet, his white locks brushing his elbows. There is a pause. The Celebrant prostrates himself, blesses the soil, and invokes its rejuvenation. A "Dance of the Earth." (*Prestissimo*) carries the first part of the ballet to a tumultuous and abrupt conclusion.

THE second part opens with an Introduction (*Largo*) to which Stravinsky gave the title, "The Pagan Night," though this does not appear in the score. "A deep sadness pervades it, but this sadness is physical, not sentimental . . . It is gloomy with the oppression of the vast forces of Nature, pitiful with the helplessness of living creatures in their presence," observed Mr. Edward Evans. Dark-hued chords for flutes and clarinets brood above a sustained horn chord, and the strings (harmonics) foreshadow the theme of the following section. Two muted trumpets have a dual motif, for the most part unaccompanied.

The prelude, which is harmonized throughout with extraordinary poignancy, leads to a section headed, "Mystical Circles of the Adolescents." Here the maidens move in a slow and mysterious round, pausing while the sacrificial victim is elected. We hear one of the themes of the Introduction (*Andante con moto*), harmonized in major and minor triads that sound against each other in different octaves (six solo violas), and a second theme played by the bass flute accompanied by divided violins, answered by two clarinets playing in consecutive major-sevenths.

The chosen victim is now glorified (*Vivo*, 5-8), and the action of the ballet proceeds through scenes of progressive intensity. There is an "Evocation of the Ancestors" (ponderous

chords for the wood and brass, punctuated by *ff* chords of the strings). A "Ritual of the Ancestors" is introduced by reiterated chords for the horns and strings pizzicato, emphasized by tambourine, bass drum, and timpani, underlying a theme for the English horn and one for the brass flute. Later there is a new theme for muted trumpets.

Now the elected victim, who has thus far remained motionless throughout these activities, begins her sacrifice; for the final act of propitiation has been demanded, and she must dance herself to death. The music expresses the mystical rapture of this invocation of vernal fertility in rhythms of paroxysmal frenzy. There is nothing in music quite like this frenetic close of "Le Sacre du Printemps," with its famous alternations of metre—bars of 5-16, 3-16, 2-16, 4-16—and its delirious culmination as the victim falls dead.

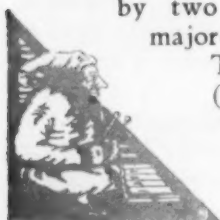
"Le Sacre du Printemps," composed in 1912-13, was produced in its original form, as a ballet, by Diaghileff, at the Théâtre des Champs Elysées, Paris, on May 29, 1913, with scenery and costumes by Nicholas Roerich and choreography by Nijinsky. Pierre Monteux conducted. The reception of the work was uproarious, with an obligato of hissing, catcalls, and fisticuffs, and counter-demonstrations by the well-disposed. The concert version of the music of the ballet was played for the first time by an orchestra conducted by Pierre Monteux at the Casino de Paris, April 5, 1914. The first performance of the work in America was by the Philadelphia Orchestra, under Leopold Stokowski, in Philadelphia, March 3, 1922.

HOW does the "Sacre du Printemps" stand up in its sixteenth year? When the score was performed for the first time in London in July, 1913, the august "Musical Times" declared that the work "has no relation to music at all, as most of us understand that word." Today the "Sacre" is a classic. We take it neat, almost as we do "Scheherazade" or "Tod und Verklärung." It is one of the cornerstones of contemporary music. The tonal art of our time is as unthinkable without it as the music of the last quarter of the nineteenth century is unthinkable without Wagner. Perhaps one should hasten to remark that one does not regard Stravinsky as even ankle high to Wagner. But it is undeniable that he has been the most influential force in the shaping of the typical music of our immediate day.

Stravinsky's stock is rather low today—through the fault of no one but himself. But it is still difficult to listen to the "Sacre du Printemps" and not be confirmed in one's original conviction that it is a great and unparalleled work—music the like of which had not been heard on this fairly experienced planet.

One must doff one's hat to the genius who conceived the "Harbingers of Spring," with its perturbing incantatory stampings; the "Mock Abduction"; the savagely turbulent "Games of Rival Towns"; the portentous music that accompanies the entrance of the Sage; the mysterious, burdened sadness of the Prelude to Part II which Stravinsky has called (though not in the published score) "The Pagan Night"; the whole of the latter portion of the work, from the

(Continued on page 42)



IN REHEARSAL AT ST. OLAF

PROVING THAT OLD ADAGE ABOUT A MOUSETRAP AND THE
BEATEN PATH

By Frances Boardman

DR. F. MELIUS CHRISTIANSEN'S Lutheran Choir has carried the fame of St. Olaf College to thousands of music-lovers who would be put to it to find the little town of Northfield, Minnesota, on the map. Nevertheless, it is there, on the Choir's home ground, that this extraordinary singing unit should be heard if it is to be most thoroughly appreciated, and in a rehearsal, at that.

The forty-mile drive from St. Paul to Northfield lies through a smiling, well-tilled countryside in which nature has obliged with a very comely disposition of trees, water, and gentle hills. May is an ideal month in which to make the trip, for, since Spring comes somewhat late to these latitudes, this is the time when out-o-doors is in its most charming state of promise.

Some sixty years ago, when pious Norwegian pioneers chose the site for their school, they planted hundreds of Norway spruces along the floor of the winding ravine which cuts through what is now the campus. With characteristic patience they looked to a future which they knew must be a matter of slow growth, and now the trees have become a slender forest of great beauty. The edge of this ravine is only a few paces from the gray stone music building (paid for by the Choir's concert earnings), and May patterns the intervening space with bloodroot and blue and yellow violets.

The visitor lucky enough to be admitted to rehearsals—these take place at five o'clock in the afternoon and almost daily—probably arrives at the

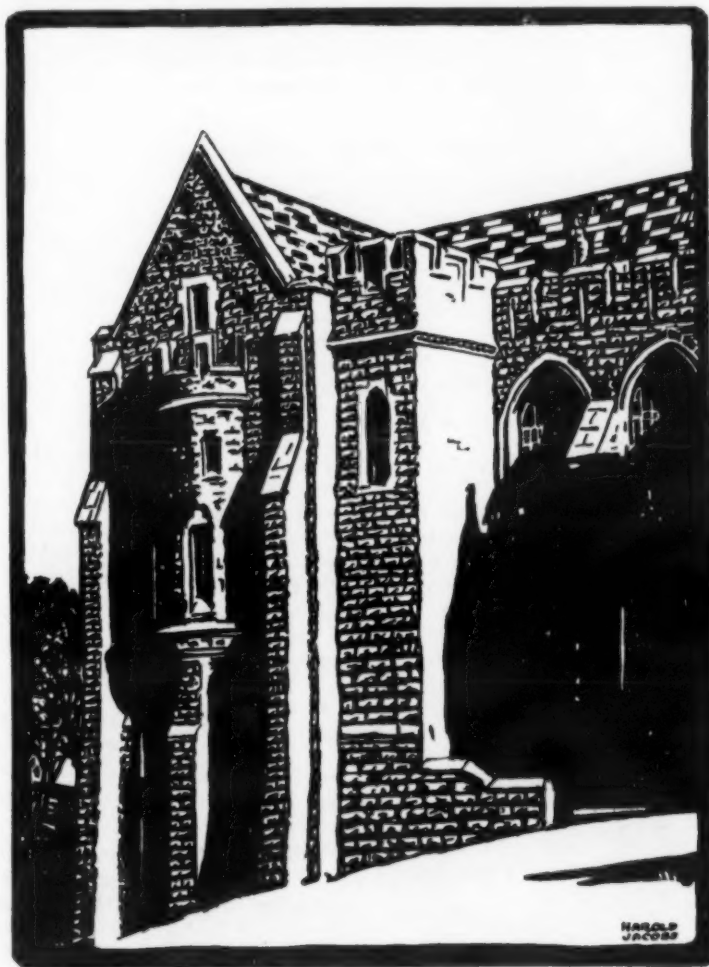
college in time for the "Eftermiddage-Kaffe" which is as inevitable a part of the Norwegian diurnal scheme as tea in London. It is dispensed here in the campus cafeteria, and, among the faculty members enjoying it, is likely to be found Professor O. E. Rolvaag, the distinguished author of "Giants in the Earth." Coffee over, there is a leisurely pilgrimage to the main building, likewise of gray stone, and austere in design, in one of whose amphitheatrical lecture rooms the rehearsal takes place. Some of the panes in the tall Gothic windows are open, and through them comes the smell of wood smoke from neighboring brush-fires, while each opening frames a picture of greenness and peace.

Nobody is late, so that by the time Dr. Christiansen enters the choral body has assembled—a half-hundred or so young men and girls who, although they have

been singing together throughout the season, are trained to realize that their work is never done, never good enough to satisfy ideal demands. There is no delay for discussion or preparation; the singers are there for a single purpose, and they achieve it with what would seem to be the absolutely irreducible minimum of bustle and concern.

Before them stands their leader, a white-haired man of such quiet, undemonstrative manner, whether in private or public, that a superficial judgment might charge it to almost inarticulate stolidity. But if there is snow on the surface, a veritable volcano is burning within. An uncanny force animates the baton, which is used with complete

(Continued on page 48)



"IN ONE OF THOSE AMPHITHEATRICAL LECTURE ROOMS, OF STONE, AND AUSTERE IN DESIGN, THE REHEARSAL TAKES PLACE . . ."



Vol. I. No. 1.

New York, Saturday, October 8, 1898.

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AT the close of each season we try our best to catch up on the latest musical developments. In order to do this we commenced with the first issue of MUSICAL AMERICA—Saturday, October 8th, 1898—and here are some of the big beats of the day.—October, 1898.

DAMROSCH TO SETTLE IN PHILADELPHIA

Walter Damrosch is about to shake the dust of ungrateful New York from his feet and settle in Philadelphia, to which city he will shortly transfer his office from Carnegie Hall.

Arrangements are now under way by which he will direct the Philadelphia Permanent Orchestra, the management of which will be in the hands of Mr. C. L. Graff.

What is New York's loss is Philadelphia's gain.

MUSICAL AMERICA congratulates the City of Brotherly Love that it has won for itself so distinguished a musician, composer, and conductor; a man who, though still young, has displayed wonderful talent and energy.

Ed. Note:—What happened to Philly's "Permanent" Orchestra?

Leonard Liebling, a young editorial writer and an assistant editor of MUSICAL AMERICA, has an article on Emil Sauer in the first issue. And a department in a number of succeeding issues.

HOW MUCH FOR THE BALCONY?

At the recent annual auction sale of tickets for the Friday afternoon rehearsals of the Boston Symphony Orchestra, \$325 was paid as premium for a seat in the seventh row of the orchestra. The next seat drew a premium of \$310 and the third \$150.

'T WAS EVEN THUS

Chicago Blacklisted—Following the example of Eleanora Duse, Jean de Reszke and Emma Calvé have refused to appear in Chicago. They will not sing there with the Metropolitan Opera Company. They say they were badly treated there.

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A PROMISING YOUNG MAN

Berlin, October 29, 1898—Ernest Hutcheson, a young Australian pianist, gave a concert in the Singakademie at which he played a new concerto, E major, of his own composition. At the first Nikisch concert, Sembrich will sing an aria from "Figaro," and one from "Ernani." The orchestra's novelty will be Rimsky-Korsakoff's "Scheherazade."

Lillian Russell is to return to Berlin next spring with her own operatic troupe.

MORAL DEGRADATION

New York—Miss Mary Thill, a young singer and actress, has sued Hoyt & McKee, the managers, for a season's salary. The managers wanted her to wear tights and Miss Mary Thill wouldn't do it. Judge Beach was the Solomon of the occasion. The jury gave the lady a verdict for six cents, despite the eloquence of Abe Hummel, who appeared for her.

ANOTHER BRIGHT YOUNG MAN

Remarks by Mr. John C. Freund in an editorial, October 29, 1898—"I am under obligation to Mr. Leonard Liebling, the youngest member of my staff, as he is the youngest but one of a family whose name is illustrious in the annals of music. But recently from student life in Berlin and Paris and hardly out of his teens he has displayed a journalistic aptitude that is little short of genius."

PRODIGY

Bronislaw Hubermann, the youthful violin wonder, is attending high school in Riga, Finland. If he does not neglect the violin he will some day rank with the world's very greatest players.

ULTRA MODERN

October 15, 1898—The most important novelty chronicled in the preliminary prospectus of the New York Philharmonic Society is Richard Strauss' "Don Quixote," a new symphonic poem.

SHIP NEWS

The Hamburg-American liner Auguste Victoria arrived in New York last week (November 5, 1898) with the most precious cargo of Italian songbirds ever to arrive on these shores in one batch. Among the arrivals are Mme. Emma Eames Story, Edouard de Reszke, Suzanne Adams, Marcella Sembrich, Pol Plancon, M. Salignac, Ernest Van Dyck and Mlle. Bauermeister.

Brussels, November 12, 1898—Clarence Whitehill, a young American singer, who is said to have a bass voice that rivals Edouard de Reszke's in compass and quality, has just been engaged for the Royal Opera. He will make his debut very soon. November, 1898—The conductors at Bayreuth next season will be Richter, Mottl and Siegfried Wagner, greatly to the discomfiture of certain German critics.

IN THOSE DAYS—

Grau forces, January, 1899—There is little need of understudies in the Metropolitan Opera House. The Grau company includes six Juliets, five Marguerites, three Brunnhildes, three Carmens, three Elsas, three Ortruds, three Violettas, five Fausts, three Tristans, three Siegfrieds, four Lohengrins, and two Otellos. Enough material for several first-class opera organizations.

Jean de Reszke's new costume in Faust caused much comment last week. Its striking feature was the design of the tights, which were bicolored in the Florentine medieval fashion—one leg cream white, the other bi-colored with a broad blue stripe.

HOME TO HARLEM

October 15—Robert Wemple was stabbed last week by Nichola Bendetto, a member of the Banda Rossa, at Stein's Harlem Casino, in this city. Wemple and two companions had been taunting Bendetto about his style of playing. The hot-headed Italian rushed into the kitchen, secured a keen-edged potato knife and stabbed Wemple in the right thigh. Bendetto was arrested.

Musical America



Here's how the opera stars of 1907 made Whoopee in Paris! Around this quiet table at a cafe on the Champs Elysées are Count Guardabassi, Lucille Marcel, young New York soprano who had just been engaged for the Paris Grand Opera for a term of three years, Jean de Reszke, tenor, his brother, Edouard, the basso, Adelina Patti, who doesn't need to be tagged, Mme. Jean de Reszke, and the son of M. and Mme. Jean de Reszke.

Almost twenty-five years ago—and girls were even then deserting the *haut monde* of opera for the less dizzying but more giddy plateaus of musical comedy. If you have forgotten it, Fritz Scheff made her light opera hit as Fifi in Victor Herbert's "Mlle. Modiste" and also played the drum. Musical America's critic of that day (1905) said "her tone is firm and round, but at times lacks soul." And the New York Herald said that the "role fits her like the stunning frocks she wore." We wonder if this was one of them.

THE FAMILY ALBUM



June 10, 1929

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THE occasional music column of the Paris Herald can always be counted upon to provide something a bit apart from the beaten path for the news hungry music lover. We were recently intrigued by a 36 pt. black news head:

Friml To Blend
Music of World
Into Symphony

Composer Tells of Study
Made in All Parts
Of Earth

Scenes Photographed in Each
Spot Where Inspiration
Was Discovered

But, without the kind permission of our Paris colleagues, let us quote at some length:

"The music of the Orient, of the Occident, of the strange places of the earth, of the world entire, blended into one gigantic symphony; is the imposing project which Mr. Rudolph Friml, composer of "Rose Marie," "The Three Musketeers," "The Vagabond King" and other musical comedy successes, has undertaken to execute.

Mr. Friml, yesterday at his rooms at the Hotel Baltimore, spoke eagerly of his "World Symphony."

"I was seated on a terrace overlooking the lovely harbor of Monte Carlo," he said, "when I noticed a large white boat creeping slowly toward her mooring. She seemed such a nice boat, I could conceive of no reason for not trying to board her. I succeeded and travelled around the world on her. Every place we stopped I studied the native music and I was amazed at the diversity of musical execution that there is in the world."

Mr. Friml rose from his chair and crossed to the piano.

"In Japan the music is like this." His fingers beat a few staccato notes. "That is not good music—it is too monotonous, too rigid, but it is characteristic of the people. The Japanese music fits perfectly into the life of the country.

INSPIRATION EVERYWHERE

"But I digress. When I saw the possibility of a world symphony, I made arrangements with camera men, and in each place where I found inspiration for a part of my symphony they photographed the scene. Thus, when the symphony is finished, those who have not had the opportunity of travelling around the

world will be able to see not only the life of the various countries of the world, but also be able to hear the characteristic music."

* * *

Louis Persinger, the musical mentor of Yehudi Menuhin, the young violin genius, recently escaped from the West Coast to New York for a few weeks rest. There were rumors that thousands of small boys, four years old trombone players, infant violinists, and baby band leaders were following Mr. Persinger up and down San Francisco Bay. He found some rest in New York for in little more than a fortnight. Mr. Persinger held auditions for forty-three youngsters, most of them violinists under eight or ten years of age.

P. S. There are only five children on Pitcairn Island in the South Pacific—and none of them play the violin.

* * *

Miss Mary Lewis is so well-known . . . Her frame is all the more remarkable when one considers the highly competitive field in which she is engaged—Daily News Record.

Stet!—remarks F. P. A. in the New York World.

* * *

Tito Schipa has anxiously awaited the arrival of a son and heir. Mme. Schipa remained in Beverly Hills, California, while Signor Schipa was singing in opera in Florence, Italy. And the following cable was received by Papa Schipa:

"Not Tito, Jr., tenor, but Giuliana, coloratura soprano, arrived last night. All well."

MR. HEIFETZ'S FAVORITE SPORT

That the debonair and immaculate Jascha Heifetz once showed an inordinate tendency to play around in the dirt is the unanimous testimony of several of his erstwhile colleagues. In the early part of the war Professor Leopold Auer took most of his precious charges to Christiana—they included Heifetz, Max Rosen, Mischa Elman, Toscha Seidel, Cecilia Hansen and many others.

After several hours of practice Heifetz used to approach Rosen and other pupils with enthusiasm in his eye.

"Let's go out and play."

Everyone would rush out in the yard expecting a good game of ball, some boating, or football at least. But Heifetz immediately headed for the first large pile of dirt, plumped down on the ground, and picked the dirt up in handfuls, or piled it in little heaps, perfectly delighted with this form of amusement.

The Breaking Point—Next Season

By Ole Al Fruhauf



THE BEETHOVEN OF THE BATAKS

A VIRTUOSO OF THE TROPICS WHOSE CANNIBAL NEIGHBORS ATE UP HIS MUSIC

By Hendrik de Leeuw

ON a surveying trip into the interior of Sumatra, I lived for a while among the Batak tribes, near Lake Toba, on the equator. The Simelong and Padang Highland Bataks, until a decade ago the most notorious cannibals of the island, are highly intelligent. Many a long evening I have spent playing chess with these dusky natives who are extraordinarily proficient at this ancient game.

To me the most interesting of these tribesmen was one Si Datas, a man endowed with a musical genius which had earned for him the nickname of Beethoven amongst the white settlers of Sumatra—an appropriate name not only on account of the skill with which he handled his particular instrument and the originality of his extemporizations, but for the reason that he bore a striking likeness to the great German master.

The instrument from which Si Datas so cunningly drew his delightful music was the Koetjapi, a type of boat-lute having two strings braced by tuning pegs. It was cut from the wood of the Aren-palm and in the form used by this twentieth century Batak dates back over eleven hundred years. It was played early by the Hindus and its name as given is of Sanskrit origin though it is also called the Biola, which has a reminiscent tang in itself, and by some tribes the Myne-Myne.

It may be mentioned here that the Koetjapi is not by any means the only instrument used by the natives of those parts. They actually have a great variety but their use is considerably restricted. Having a long history of cannibalism and superstitious tradition behind them they have evolved a code attaching to their instruments which dictates what shall be played at certain seasons and, further, ordains that certain types of music can only be played by a particular class of people.

The modest kampong dwelling in which Si Datas is to be found, together with its surroundings makes

a perfect setting in which to hear his playing. After a strenuous day in the overpowering heat and oppressive glare of the country about Lake Toba, I set out from my temporary headquarters as the sun was setting in glorious magnificence. Up through an indescribable tropical grandeur, dark Mangoes, lighter and more graceful Tamarindes, majestic Canari, Prespas and Bananas, I walked until the clear tones of an Angkloeng, a primitive instrument made of rugged loose hollow bamboo stalks, a rude harp which sings with crystal tingle, came to meet me. With it came the sound of a gong, a deep melodious booming which

was inviting men, women and children from neighbouring kampong and dessa to a festival of dancing. As I approached, the notes of other instruments joined the melodious din, the Koetjapi and the Gambang Kadja, the ensemble somehow bringing to my notice that the crickets had started their evening entertainment with the setting of the sun and were adding the chirping of a thousand falsetto voices to the symphony.

So I reached the dwelling of Si Datas and found him seated on a rolled-up bamboo mat, the faint flicker of a small oil lamp throwing its glow on his serious face, as though he was aware that this subdued light would increase the mystery of the setting. Slowly, then, he commenced his music and, at once, I was forced to marvel at this brilliant and intimate art which seemed to be the sum of the sadness of many people. For hours nothing could break the intensity of his audience nor dispel the gloom which, like a pall, Si Datas brought down on them.

If I were to describe this Beethoven's music, I could best compare it with the old folk songs of Brittany; in the songs of the latter, their national folk songs and national spirit are closely interlinked, and their tender sadness, sorrow and grief are blended together in just

(Continued on page 44)



IN SUMATRA, THE WHITES NICKNAMED HIM THE BEETHOVEN OF THE BATAKS. HIS NATIVE NAME WAS SI DATAS, AND THE INSTRUMENT FROM WHICH HE CUNNINGLY DREW HIS MUSIC WAS THE KOETJAPI, PLAYED EARLY BY THE HINDUS AND BY THE BATAKS FOR OVER ELEVEN HUNDRED YEARS.

WANTED — MANON

WHEREIN IT IS SHOWN WHY THE RECORDING COMPANIES GIVE
BREAD TO THE MOBS HOWLING FOR CAKE

By Thomas Compton

LIKE Kurneal's, our shoulders are broad—but not enough to carry all the responsibility some correspondents are wishing on them. At first we were touched when the mail brought letter after letter apparently assuming that we were the guilty party in the matter of Columbia's Opera Series, but after a time our modesty came to the front. Why pick on us? However, to the best of our ability, we will do what we can with the most persistently recurrent question, and it is doubtful if a fuller reply can be obtained from any oracle at present.

"What operas are to be included in the series?" We do not know and if we did, would not be in a position to let the cat out of the bag. There are excellent reasons for maintaining some sort of secrecy about future events in this direction and not being our own we try to respect them. In any case, why ruin a perfectly good suspense?

Another query which was put frequently may be paraphrased as follows: "Why do the companies persistently turn a deaf ear to suggestions from the public?" A book of reminiscences of a man in charge of the making of monthly lists would answer this best. They do not turn deaf ears, nor do they "refuse to consider our wants," as one lady put it, but certain distinct handicaps are inherent in the flesh.

From the day it is decided to record a certain artist, or orchestra, in a particular number, to the time the discs appear on the lists is no mere matter of hours. The range of choice is enormous, monthly issues must be balanced and at the same time reasonably limited. The bulkiness of the present catalogues and the extraordinary output of the last twelve months promising so much better to come, we can surely be content to await somebody's good time.

Certain we are however that there seems to be no immediately threatening issue of the opera which has been more mentioned than any other by correspondents. "Manon" has not been overworked and at least two of the best records from it have been outdated by the new process. There was "Le Rêve," sung beautifully and with admirable restraint, by Edmond Clement and as a companion piece Farrar's "Adieu notre petite table" in which "Un même verre était le notre. Chacun de nous quand il buvait y cherchait les lèvres de l'autre. . . . Ah! pauvre ami comme il m'aimait! . . ." we can still hear five years after a friend sat on the record. Also current then were a florid "Ah, fuyez douce image" by Caruso, and The Letter Duet (Farrar and Caruso).



In electrical recordings these blanks have not been anything like filled. The best "Le Rêve" current is in Italian by Tito Schipa (Il Sogno), which, incidentally, is backed by an excellent Harlequin's Serenade from "I Pagliacci." Charles Hackett has also done the Manon number together with "Ah! fuyez, douce image," and very well too. There is also an excellent recording by Madame Kurenko of "Voyons, Manon, plus de chimères!" which seems to be the only record ever made of this first act air. But the most entertaining pair of selections from the opera are the two Lescaut songs by Louis Musy of the Opera-Comique. "Regardez-moi bien," in which the oily guardsman reads his sister a lesson in manners, M. Musy brings all the braggadocio and unctuous hypocrisy which makes this passage what it is. "A quoi bon l'economie" is the same gentleman in a different vein. Not quite as interesting but the obvious pair for the first one.

Whilst the friends of Manon, therefore, have not much to hold them in check in the meantime, a faint ray of hope comes through the gloom. The French Columbia have certain understandings with the Opéra Comique the recent results of which have been their "Pelleas and Melisande" set and the "Carmen" albums, released here last month. It seems that the affair cannot go very far without justice being done to the opera in question—but when is another matter.

TWO more first rate singles from Brunswick. A short time ago we mentioned a couple of Sigrid Onegin's with some criticism of recording manner. In the two numbers she sings this time, under a different seal, all that is put behind her. The records are remarkably even and the songs, which call for no undue exhibitionism, show off an excellent voice to its best advantage. The Herdman's Song is a weird, lonely affair suggesting bleak moors but in the Lullaby we are securely esconced in a warm hut, beside the fire and under the bust of Ibsen. Sigrid Onegin is headed in the direction of becoming a musical box perennial.

The two Danise sides are bound to be a success. Though his Serenades do not conjure up the fine careless joy evoked some twenty-five years back by a very dirty Neapolitan who ruined a long forgotten beauty sleep, they are at least the next best thing. It is a pity that he should have been called upon to serenade a deaf idol—we stand open to correc-



tion on this point—but it is best to be warned ahead of time when a rendition is particularly loud. At any rate, Danise has caught the spirit of what he is doing and we like the result.

The Columbia Album under scrutiny this time is something a little off the beaten track. Mozart's G Major Concerto has been overlooked until now, so its rendition by the Budapest Philharmonic Orchestra, Ernst Dohnanyi at the piano, brings us a recorded novelty by performers with whom we should be more familiar. The work is of the Vienna period, during which Mozart added fifteen concertos to the ten he had already composed, and was completed about the time that Hayden told Mozart's father that "... before God and as a man or honour, your son is the greatest composer I know, either personally or by reputation." As representing the man who finally settled the classical form of the concerto the set makes remarkably interesting comparison with the Liszt and Chopin Concertos noted recently.

It is hard to understand that the César Franck sonata was written at a time when the composer's friends were struggling to win recognition for him. With the quality his present admirers enjoy calling mystical, is combined a charming grace and peculiar confidence. Franck never seems to have any doubt as to what he is after or to be at a loss to express himself in recognisable terms. The choice of the violinist to make these records may seem startling at first but it becomes quite obvious when the performance is heard. Shinichi Suzuki, by reason of his birth, has probably much more in common with his subject than many other violinists of similar experience and at times he shows this to perfection. In its own way this is as interesting a set as has come our way in a long time.

The Beethoven collectors' joy should be complete this month. It has long been a cause of complaint from these that Op. 18 has never been completed. Why the A Major Quartet (No. 5) should have been overlooked for so long is inexplicable, especially considering that others in the group have been duplicated. Now this gap is filled and in a manner that can leave no possible complaint.

An album which should not take long to find its way over the country is the imported Columbia set of Stainer's "Crucifixion." Recorded in England,

by soloists with names which mean nothing on this side of the ocean, it is a most satisfactory rendition. Particularly fine is the choir of the B. B. C. which has been distributed with great skill and preserves an excellent balance throughout.

As to the "Best Record of the Year," there is little at present to add to the remarks of last time. Four

nominations have been received to date and the discs named are all excellent. One of these was something we had overlooked ourselves—which shows the possibilities of an event of this sort. Surely there are some first rate records in existence about which little is known. If some of these can be unearthed from the catalogues the affair will not have been in vain. It is too early to make mention of nominations but in time we hope to be able to show what has been going on.

WE must admit having suffered a dismal shock when the long-heralded "Pines of Rome" finally reached us. Not having heard the Toscanini rendition, upon which the insistent, advance demand for these records was based, we wondered what all the shouting had been about. But relief was just around the corner. Another collection arrived and proved to be an entirely different matter. Those who have the Fonotopia recordings might as well forget about it and try again with the Molajoli set. It is no exaggeration to say that the difference between these two is so great that they might actually be records of entirely unrelated compositions. A drawback to both sets is that four movements have been crammed onto six sides in such a way that they overlap so that on certain sides one movement is finished and the next commenced. Although this has reduced the cost of the set it is un-

fortunate for those who may want only part of it.

The composition is a trick affair in any case, which may be another reason for the clamour awaiting the arrival of the album. Amongst the various additions to the usual complete orchestra are six Roman War Trumpets (Buccine, to those in the know), and a garrulous nightingale. The climax of the whole business occurs towards the end of the last movement, The Pines of the Appian Way. Taking Respighi's word for it, dawn mists hang over the famous highway and we are alone with the Pines which dream of past

(Continued on page 42)

INSTRUMENTAL

Quartet in A Major. Opus 18. No. 5. (Beethoven). Capet String Quartet. Columbia (Eng.). Gramophone Shop Album No. 106.

Concerto in G Major. (No. 17.) (Mozart.) In Eight Parts. Ernst Dohnanyi & Budapest Philharmonic Orchestra. Columbia Masterworks No. 111.

Sonata in A Major. (Franck.) In Eight Parts. Shinkichi Suzuki, violin. Manfred Gurlitt, piano. Polydor. Gramophone Shop Album No. 104.

Pines of Rome. (Respighi). Milan Symphony Orchestra conducted by Sig. Molajoli. In Six 10" Parts. Columbia (European). In Gramophone Shop Album.

VOCAL

The Crucifixion. (J. Stainer.) Complete in Twelve Parts. Francis Russel and Robert Easton, with Choir of B.B.C. Conducted by Stanford Robinson. R. Tomblin, organ. Columbia. (Eng.)

Swedish Lullaby (Arr. by Rausheisen) and *Herdman's Song* (Berg). Sigrid Onegin. Piano by Franz Dorfmueller. Violin obligato by Frederic Fradkin. Brunswick.

Serenade Neapolitaine (Leoncavallo) and *Serenade* (Panizza). Guiseppe Danise. Brunswick.

Manon. "Regardez-moi bien" and "A quoi bon l'economie." M. Louis Musy. H. M. V.

Manon. Il Sogno, and Harlequin's Serenade (Pagliacci). Tito Schipa. Victor.

Manon. "Ah, fuyez, douce image" and "Le Rêve." Charles Hackett. Columbia.

Manon. "Voyons, Manon, plus de chimères!" Maria Kurenko. Columbia.



SUGAR-COATING AND TAFFY

WHEREIN THE SALES ACUMEN OF VICTOR IS
PUT TO THE TEST OF BROADCASTING



By David Sandow

It would show discretion, not to mention valor, if the sponsors of ballyhoo broadcasts were to label them as such before hand. The line which, divides such affairs and purely concert programs is not so fine but that it can be readily and clearly drawn. And by thus giving warning, it would enable the "invisible audience" to come prepared for any eventuality which might occur.

Listening to the Victor Hour, (or to be specific, the Victor Hour-and-a-Half) which traveled recently over the NBC system, one sought vainly for the motive behind it all. Was this goodly and costly array of talent paraded for the listeners own special delectation? Or was it in glorification of a new radio set? If the former was the case, why were pseudo salesman made of the participating artists? And if the latter held true, it seemed a waste of time to have the artists perform (professionally,) at all. It was all quite mystifying.

But, we ramble. The Hour, or rather Hour-and-a-Half, must have been attended by an invisible audience literally numbering millions. Presenting, as it did, some of the more popular (and by this token, "best sellers") of the company's record makers, enough variety of style was offered to insure pleasing all listeners at least part of the time. And what with one thing and another, the splurge tended to make what the broadcasters like to call "radio history."

The legion of entertainers, among which not a few possessed more than a casual acquaintance with radio addicts, was replete with first rank representatives of practically the complete amusement fraternity. From the exponents of the nit-wit, do-de-o-do things to the delineators of the semi-classical and classical music, each was an artist in his line. The operatic and concert flanks were audibly represented by Lawrence Tibbett, Richard Crooks, Hulda Lushanska and Mischa Elman and spiritually by other emissaries whose felicitations received by post and cable were read to an eager world. And while the nature of the festivities was such as to preclude the necessity for unduly taxing or extensive manifestations, the quartet named did their bits handsomely and to the credit of themselves and the sponsors.

GRAHAM McNAMEE, announcer of prize fights and grand opera performances, proved that he could turn a fair hand to singing when he appeared as soloist in one of the Atwater Kent summer concerts. Employing a rather limited baritone voice with appreciable skill, the versatile microphonist sang a not too exacting program tastefully and with imagination.

If your duties are such as to permit mid-afternoon loudspeaker attendance, the Pacific Little Symphony stands ready each Friday at 4 (Eastern daylight time) to beguile you with an hour of good music. Directed by Max Dolin, the orchestra of some thirty players achieves admirable results with programs of near symphonic proportions. It also brings an element of novelty to eastern listeners inasmuch as the Pacific ensemble broadcasts from the San Francisco studios of the NBC from whence its concerts are sent out over a coast-to-coast hook up.

LUDWIG LAURIER, who as director of the Slumber Hour, is chiefly responsible for the success of this ingratiating feature believes that the intimate nature of radio playing makes for a more perfect liaison between conductor and orchestra. His own ensemble consisting of two first violins, one second violin, a viola, 'cello, double bass, piano and organ is grouped so closely about him while doing its chores that he can practically tap any one member on the shoulder. (Such proximity of the baton to erring fingers, it would seem, should also serve to keep slips down to a minimum.) Another conviction firmly held by this conductor is that because radio musicians do not have to face the terrific mental and nervous strain of an actual visual audience the radio is to be responsible for better and more perfect orchestras and musicians. (Departmental comment withheld pending developments.)

Mr. Laurier entered upon radio work not without experience in what for a better term, is referred to as the visual orchestra. A native of Speyer-on-the-Rhine, Germany, he commenced the study of the violin before he reached his teens. Eventually he entered the Berlin Philharmonic, where he remained several years, subsequently coming to New York to enter the Metropolitan Opera House orchestra. Here he played in the first violin section for sixteen years and during the regime of Arturo Toscanini at that house was orchestra manager.

Having toiled on both sides of the microphone, as it were, Mr. Laurier's parting item is of interest. "There is, quite naturally, the fact that an orchestra accustomed to radio work alone is likely to play very poorly before an audience because the musicians are not accustomed to it," said Mr. Laurier. "It is very well known that famous musicians who face thousands . . . of hearers without a tremor come before the microphone so nervous that it is practically impossible for them to do their best."

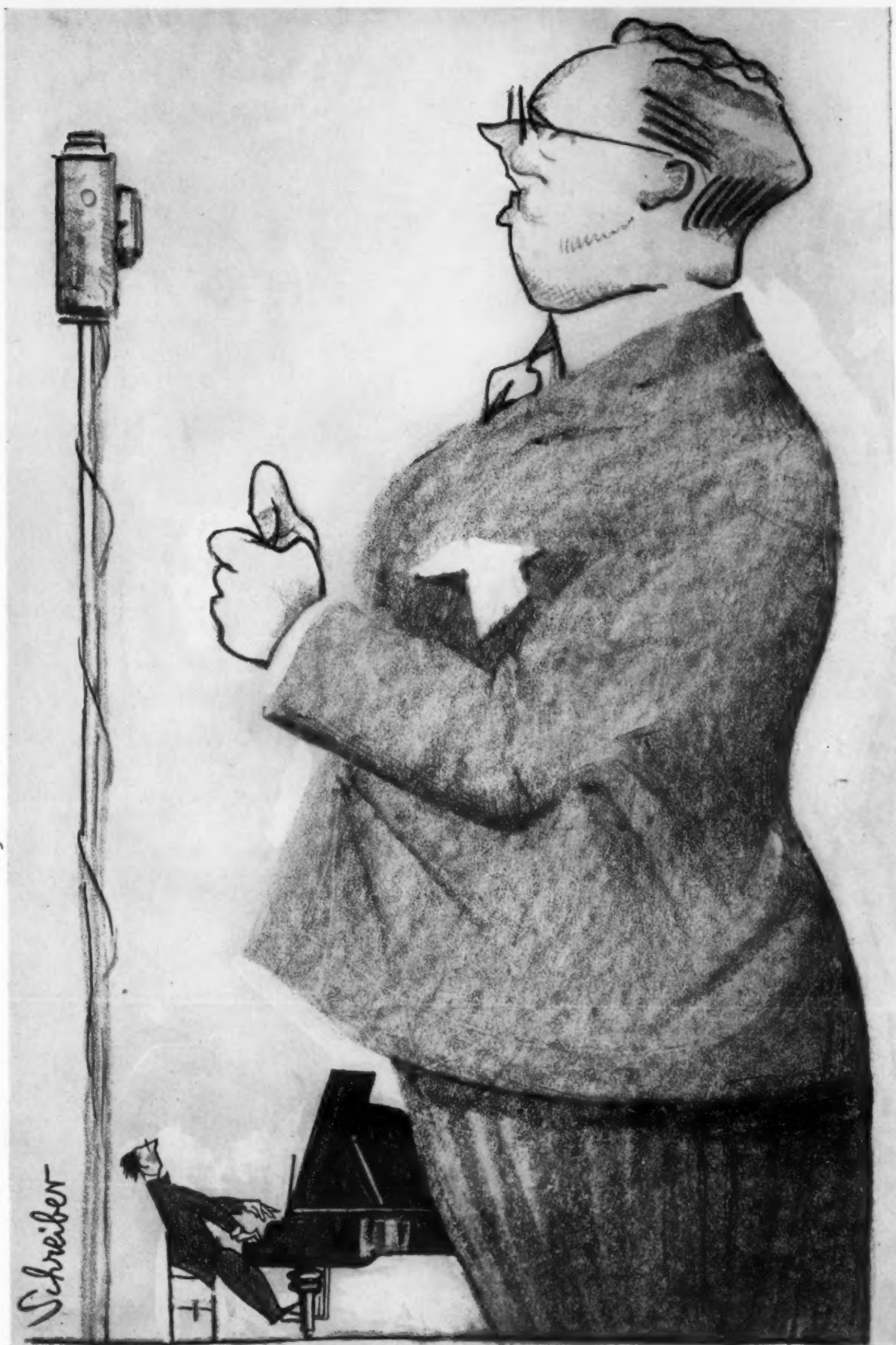
At the Baldwin," under which appellation the series of "musical evenings at home" sponsored by the piano company of that name has contributed beguilement to Sunday dial turners will continue to broadcast during June, July, August and September. Dedicated chiefly, but not exclusively to the furtherment of piano music (and pianists) the feature has been noteworthy for the estimable roster of musicians presented under its auspices. It will be on the air each Sunday evening at 9:45 during the period mentioned over the NBC System.

ESARE SODERO, conductor of the National Grand Opera Company and other NBS ventures, stepped forth as a composer when his "Ombre Russe," (Russian Shadows) was sung "for the first time on any stage" during the current radio opera season. Incidentally, it marked (we quote the announcement) "the first world premiere by radio of a grand opera by a modern Italian composer." Silvio Picchianti, poet and playwright, victor in a recent Roman contest for the best native drama, was the librettist of this "romantic tragedy of the Russia of the deposed Romanoffs, founded on material . . . based on Sodero's own Russian reminiscences."

In constructing his opus, the composer disdained the employment of the conventional solo-duet-trio ensemble formula, electing rather to mould it more in the pattern of the "music drama." Occasional recollections of Wagner and Puccini gave insights into the author's sources of inspiration, though the work was not without its share of originality. And in its orchestration and craftsmanship, Mr. Sodero again proved that he is one of the few true musicians in radio. Further hearings, should opportunities be forthcoming, will permit more extended comment.

The opera was given in two parts on successive opera hours and was ably sung by a typical NBC opera cast including Astrid Fjelde, Julian Oliver, Grace Leslie, Frederic Baer and Fred Patton.

In the report of the Victor jubilee, I neglected, through some grave oversight, to mention that the affair was a perfect example of what is technically known as remote control broadcasting. The program emanated from several locales and studios (Mischa Elman had one all to himself) and was converged into a homogenous whole through the ingenuity of the NBC engineers aided by their trusty timepieces.



THE ARBITER ELEGANTIORUM OF THE AIR

Milt Cross, of WEAf, who now wears the D. D. M. (Distinguished Diction Medal) recently awarded him by the American Academy of Arts and Letters.

Drawn for MUSICAL AMERICA by Georges Schreiber

RADIO

THE TURN OF THE DIAL

*The time indicated is Eastern Daylight
Time unless otherwise noted.*

SUNDAY, JUNE 16.

12:30 p. m. The American Pro-Arte String Quartet and Georgia Standing, contralto. Beethoven's G Major Quartet and songs by Nevins and Woodman. NBC.

1 p. m. The Concert Artists' Hour. Orchestras, and vocalists. Program includes works by Grieg, Tosti, Offenbach, Verdi, Bizet and Grover. NBC System.

2 p. m. The Roxy Symphony Orchestra. Symphonic program. NBC.

3:30 p. m. The Riviera String Quartet. Borodin's Quartet in A Major. NBC.

4 p. m. The Cathedral Hour. Sacred works by Sullivan, Handel, Tchaikovsky, Mendelssohn, Saint-Saens. CBS.

4:30 p. m. The Maestro's Hour. Brahms' Tragic Overture, excerpts from Rossini's Stabat Mater, Cavalleria Rusticana, the Magic Flute, the Messiah and other numbers. NBC System.

7:05 p. m. The American Singers and Arcadie Birkinholz, violinist. NBC.

7:30 p. m. The Lyric Male Chorus of Milwaukee. NBC System.

7:15 p. m. Grace Divine, contralto, in the Atwater Kent Hour. Orchestra directed by Josef Pasternack. Semi-classical program. NBC System.

9:45 p. m. Hans Barth, pianist and the Baldwin Singers. "At the Baldwin." NBC System.

10 p. m. The De Forest Hour. Band directed by Arthur Pryor. CBS.

10:15 p. m. The National Light Opera Company. "Love's Lottery." NBC.

11:30 p. m. The Russian Cathedral Choir. NBC System.

MONDAY, JUNE 17.

8 p. m. English program in the "Musical Vignettes" Hour. Vaughn Williams. Purcell, Elgar, German. CBS.

8:30 p. m. White House Concert. Orchestra in works by Gounod, Offenbach, Grieg and Sousa. NBC System.

9:30 p. m. Sousa and his band. General Motors Hour. NBC System.

10 p. m. Mathilde Harding, pianist and Serge Kotlarsky, violinist in joint recital. Wieniawski, Scott, Martini-Kreisler, Auer, Dohnanyi. CBS.

11 p. m. The National Grand Opera Company, Cesare Sodero, conductor. "Der Freischutz." NBC System.

TUESDAY, JUNE 18.

7:30 p. m. The Master Musician's Hour. Orchestra directed by Max Jacobs. Bach, Rameau and Cimarosa. NBC.

8 p. m. Goldman's Band in the Purol Hour. NBC System.

8:15 p. m. The United States Navy Band. The overture to the Marriage of Figaro, first and third movements from Tchaikovsky's "Pathetic Symphony" and other numbers. CBS.

10 p. m. The Voice of Columbia program. Arias from "Faust," "Carmen," "Le Prophete" and works by Rimsky-Korsakoff, Deems Taylor, Rubinstein, Herbert and Moussorgsky. CBS.

11 p. m. The Slumber Hour. The Allegretto from Beethoven's Eighth Symphony, Brahms, Strauss and other composers. NBC System.

WEDNESDAY, JUNE 19.

7:30 p. m. The La Touraine Orchestra. NBC System.

8 p. m. The Mobiloil Concert Orchestra. Adelaide De Loca, soprano and Douglas Stanbury, baritone, soloists. Italian program. NBC System.

9 p. m. The United Symphony Orchestra with George Rymer, tenor. The overture to Offenbach's "Orpheus," Herbert's Chinese Wedding March, Chaminade and songs by Schumann, Shure and Mendelssohn. CBS.

10 p. m. The Kolster Radio Hour. Concert orchestra directed by Bernard Levitow. Beethoven's "Pastorale" Symphony, (first movement), the prelude to "Tristan and Isolde" and works, by Chopin, Beethoven and Black. CBS.

10:30 p. m. The Stromberg-Carlson Hour. Thomas, Saint-Saens and other composers. NBC System.

11 p. m. The Slumber Hour. The overture to "Der Freischutz," Beethoven's First Symphony, excerpts from Schubert's "Rosamunde." NBC System.

THURSDAY, JUNE 20.

8:30 p. m. The United States Marine Band. CBS.

9:30 p. m. The Sonora Hour. CBS.

FRIDAY, JUNE 21.

4 p. m. The Pacific Little Symphony. NBC System.

8 p. m. The Cities Service Hour. Orchestra and male quartet in light classical program. NBC System.

8:30 p. m. The Salon Singers and string ensemble. NBC System.

10 p. m. "In A Russian Village." Russian artists in a Russian program. CBS.

11 p. m. The Slumber Hour. Gluck, Rameau, Haydn, Handel and Bach. NBC.

SATURDAY, JUNE 22.

8 p. m. The "Soiree Classique." Judson House, tenor, Katherine Palmer, soprano, string quartet. Schubert, Franck, Elgar and Debussy. NBC System.

9 p. m. The General Electric Orchestra. NBC System.

SUNDAY, JUNE 23.

1 p. m. The Concert Artists' Hour. NBC System.

2 p. m. The Roxy Symphony Orchestra. NBC System.

3:30 p. m. The Riviera String Quartet. NBC System.

4 p. m. The Cathedral Hour. Complete musical service as in an Old World Cathedral. CBS.

4:30 p. m. The Maestro's Hour. Orchestra and soloists. NBC System.

9:15 p. m. The Atwater Kent Hour. NBC System. Orchestra and soloist.

9:45 p. m. Gabriel Zsigmondy, Hungarian pianist and the Baldwin Singers, "At the Baldwin." NBC System.

10 p. m. The De Forest Hour. Arthur Pryor and band. CBS.

10:15 p. m. The National Light Opera Company. NBC System.

11:30 p. m. The Russian Cathedral Choir. NBC System.

MONDAY, JUNE 24.

8 p. m. The "Musical Vignettes" Hour. CBS.

8:30 p. m. The White House Concert. Orchestra program. NBC System.

10 p. m. Joint recital by pianist and violinist. CBS.

11 p. m. The National Grand Opera Company. NBC System.

TUESDAY, JUNE 25.

7:30 p. m. Orchestral program in the Master Musicians period. NBC System.

8:15 p. m. The United States Navy Band. CBS.

9 p. m. Paul Whiteman and his orchestra. CBS.

10 p. m. The Voice of Columbia program. Operatic and concert numbers. CBS.

11 p. m. The Slumber Hour. NBC.

WEDNESDAY, JUNE 26.

7:30 p. m. Orchestral program by the La Touraine Orchestra. NBC System.

8 p. m. Orchestral and vocal program in the Mobiloil Hour. NBC System.

9 p. m. The United Symphony Orchestra. CBS.

10:30 p. m. The Stromberg-Carlson Orchestra. NBC System.

THURSDAY, JUNE 27.

8:30 p. m. The U. S. Marine Band. CBS.

9:30 p. m. Recording artists in the Sonora Hour. CBS.

9:30 p. m. The Maxwell House Concert Orchestra. NBC System.

11 p. m. The Slumber Hour. NBC.

FRIDAY, JUNE 28.

4 p. m. The Pacific Little Symphony. Max Dolin, conductor. NBC System.

8:30 p. m. The Salon Singers and string orchestra. NBC System.

10 p. m. Russian program by Russian artists. CBS.

SATURDAY, JUNE 29.

8:30 p. m. Babson Hour. CBS.

9 p. m. Nathaniel Shilkret and the General Electric Orchestra.

SUNDAY, JUNE 30.

9:45 p. m. Louise MacPherson and Claire Ross, pianists and the Baldwin Singers. "At the Baldwin." NBC System.

Other broadcasts for this date are indicated under Sunday, June 23.

THE GERMANS BELIEVE IN TRYING AGAIN

Artists already announced for the second American tour of the German Grand Opera Company under S. Hurok's management include Johanna Gadschi, Juliette Lippe, Sonia Sharnova, Hildegard Bartz, Merran Reader, Edna Zahm, Karl Jung, Karl Braun, Waldemar Henke, Shella Fryer, Helma Lanvin, Bennet Challis, Richard Gross, Maura Canning, Mabel Ritch and Ruth McIlvain. Ernest Knoch will return as one of the conductors.

The company is to present Wagner's four "Ring" music dramas, "Tristan und Isolde" and "Der Fliegende Hollander," and Mozart's "Don Juan." The tour is to open in Baltimore January 6, followed by Washington and Richmond appearances, a week at the Metropolitan Opera House in Philadelphia, beginning January 13, and appearances in Pittsburgh, Detroit, Milwaukee, Indianapolis, Cleveland, Cincinnati, Chicago and points west, and a New York visit in March. Besides engaging new artists, Mr. Hurok will buy new scenery, costumes and properties and assemble a technical staff. He is now in Europe, where he plans to engage American artists for this organization.

SOME NEXT SEASON PLANS

Amsterdam, N. Y., recently completed its Community Concert Association, selecting for next season the English Singers, Richard Crooks, tenor, and the Adolph Bolm Ballet, with instrumental ensemble.

Utica, N. Y., will hear Rosa Ponselle in recital next season. Other attractions will be the Russian Symphonic Choir, the London String Quartet and Mischa Levitzki, pianist.

Germantown, Pa., Altoona, Pa., and Elizabeth, N. J., have organized for next season. Altoona will hear Martinelli and several other artists of note. Elizabeth is engaging Spalding, Bauer and the Barrere Little Symphony and Germantown will have the English Singers and the Simfonietta of the Philadelphia Orchestra on its list.

ZOELLNERS ANNOUNCE SUMMER COURSE

From the first of July to August 10, the Zoellner Conservatory of Music will hold its summer classes. They will be conducted at the Conservatory, 3839 Wilshire Blvd., Los Angeles.

The faculty in attendance will include Joseph Zoellner Sr., violin, viola and ensemble; Amandus Zoellner, violin; Antoinette Zoellner, violin and voice and Joseph Zoellner Jr., violoncello and piano.

Albert E. Ruff will again conduct a summer session at the Conservatory.

Among the special courses listed is one in theory and solfège by Arnold Gantvoort, formerly of the Cincinnati College of Music and of the State Normal School of Ohio.

Other courses include all instruments and French, Italian and Dramatic Art.

June 10, 1929

VETERAN CARNEGIE HALL IS NOT TO GO THE WAY OF ALL LANDMARKS

ELECTRO-PNEUMATIC CONCERT ORGAN GIVES NEW LIFE TO VENERABLE HALL



JOSEPHINE LUCCHESE

PARK AVENUE MEETS MMES. COLOMBATE AND LUCCHESE

Mme. Virginia Colombati, New York vocal teacher and coach, and Josephine Lucchese, coloratura soprano and one of her pupils, were the guests of honor of Mrs. W. R. Benjamin at a tea given last week at her Park Avenue residence.

More than sixty guests, including many of the most representative names of New York Society, attended the affair and heard Mme. Lucchese sing.

Among the invited were: Cav. Francesco Boglione, Director of the Bank of Naples, Mr. and Mrs. Magno Santo Vincenzo, Acting Italian Consul General, Lady Armstrong, wife of the British Consul General, Mr. Arthur Ponsonby, Mr. Joseph Robinson, British Vice Consuls, Mr. and Mrs. Louis Gouverneur Morris, Mrs. Henry Livingston, The Misses Honoria and Janet Livingston, Miss Mary A. Benjamin, Major Adolfo Caruso, Mrs. Morris De Peyster, Mrs. Henry Harrison, Mr. and Mrs. Edward C. Delafield, Miss Amy Schermerhorn, Mme. de Weerth, Countess di Sant'Elia, Miss Margherita De Vecchi, Mrs. Singer Proctor, Lady Helena Squires, wife of the Prime Minister of Newfoundland, Mrs. Eliot Tucherman, Mrs. Lewis Nixon, Mrs. Alton Brooks Parker, Mrs. Whiting Ferris, Mrs. Marius de Brabant, Dr. Thomas Hood, Mrs. John D. Ryan, Mlle. Rachel Rey de Villette, Mrs. Lewis Cruger Hasell, Col. Albert Digney, Miss Lucille Thornton, Mme. Eleonora de Cisneros, Mrs. T. Charles Farrelly, Mrs. Erasmus Lindley, Mrs. Rolfe Floyd, Miss Justine Watson, Mrs. Allan Wallace, and Miss Anne-Marie Wallace.

ANY reports that Carnegie Hall, its auditorium and studios, are doomed in the near future must have been set at rest by the news of the installation of a magnificent new organ. The preliminary work of installation began last week. For several years reports were current that Carnegie Hall was slated for the discard. But substantial alterations to several foyers last year and plans for the new organ presage a long lease of life for the venerable hall.

In discussing the new organ, Robert E. Simon, president of the corporation owning Carnegie Hall, said that George Kilgan & Son of St. Louis are constructing the new instrument, which is to be known as the Andrew Carnegie Memorial Organ and is an electro-pneumatic concert organ, one of the world's largest and most modern.

Pietro A. Yon has collaborated with the builders in designing the tonal scheme of the organ. It has been under construction for over a year and will require twelve freight cars to carry the parts to New York. All the liturgical effects of a large cathedral organ will be available, as well as everything which may be used for concert effects.

Consisting of the great organ, swell organ, solo organ and pedal organ, the main instrument has seventy-five stops or ranks of pipes and the echo organ has twenty-eight stops. The latter will be placed in a large chamber at the rear of the dress circle in Carnegie Hall, whereas the main organ will be placed behind grills in the proscenium arch.

Noteworthy features of the organ are the Diapason Choruses, which include the wonderful "Italian Ripieno." There is a thunder effect produced by pipes nearly four feet in diameter and thirty-two feet long, which weigh over five tons.

The organ will have four banks of keys and a pedal board and by means of antiphonal switches the echo organ may be played from any one of the four keyboards.

Because of the system of electric relays used in this organ, the makers compared it to a telephone exchange with many miles of wire. The organ is entirely electric so when the organist presses a key it energizes the magnets in the organ that open the valves to emit wind to blow the pipes. The power is supplied by a 40-horsepower electric motor. Other outstanding tonal features of the organ are the Mosaic trumpet, which is a reproduction of the trumpet used in Mosaic times, the celestial harp and the cathedral chimes.

Installation of the organ will be supervised by Walter Herrod, newly appointed manager of Carnegie Hall.

Paul Reimers is at present in England and will spend July and August in Baden-Baden where he holds master classes.



EAVESDROPPINGS

SOME OF THE FORTNIGHT'S INTERESTING
REMARKS OF OUR CONTEMPORARIES



IF I were a jazz composer I should write a "Ship's Concert Blues." I don't mean the kind of blues that celebrates the person, place or emotion, but the kind that derides, disapproves and abhors. Its sadness and yearning would be negative, what the foes of critics call *destructive*. The implications of my song would be a fear of ships' concerts and a fervent desire for their complete abolition. I suppose there were ships' concerts even before celebrated singers and players began to commute between America and Europe, but these amateur events have gone the way of backyard tenors, baritones and organ grinders. Their passing is, I think, to be regretted, for every one enjoyed them, the volunteer artists especially. It was, in effect, a jolly family celebration, a get-together event which shed a democratic glow over the saloon, and at its conclusion everybody partook of beer and crackers and cheese. Nowadays a ship's concert resembles a Sunday night at the Metropolitan Opera House. First cabin passengers are impatient of any but the greatest artists and the finest musical repertoire.

On the night of the ship's concert the scheduled performers may be lying in their bunks consuming Mothersill pills, but if they are not on the stage at the appointed moment they will be shunned for the remainder of the voyage as the unmasked foes of the widows and orphans of sailors who perished so that opera singers and virtuosi may safely reach Covent Garden and Queen's Hall. An aggressively enthusiastic passenger was once trying to browbeat a popular violinist into agreeing to take part in the ship's concert. Firmly and patiently the artist was holding his ground. "What can we do to make you play?" the go-getter, at his wits' end inquired. "I'll tell you what," the musician replied. "My usual fee for a concert is \$2,000. Since I pay for my passage like every one else, there seems to be no reason why I should hand over \$2,000 to the Seamen's Fund while you and the other passengers contribute only \$5 or \$10. If you will consent to give the sailors your check for \$2,000 I will be only too happy to play."—Samuel Chotzinoff in *The (New York) World*.

* * *

MY own guess is that these new works (Stravinsky from "Octuor" to "Le Baiser de la Fée"), far from being a throwback to any former period, tend towards a synthesis of the classic and romantic periods that will result in a new style for which a new name will have to be found.—Aaron Copland in *Modern Music*.

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IN a statement made last week Mr. Hadley deplored the comparative neglect of such Americans as the late Henry F. Gilbert, Edward Burlingame Hill, David Stanley Smith and many others.

"When I conducted in Buenos Aires several years ago," Mr. Hadley said, "it was part of the contract to play at least one Argentine composition on each program. Strauss and other noted conductors, when they appeared in Latin America, were also forced to subscribe to this provision. I believe it was a good thing. Alien conductors, coming here for a short stay, harassed for time, haven't the opportunity of finding out whether there is a dormant Beethoven about. They have no time to read a host of manuscripts, and if they do play American composers they are those who have already arrived."—*New York Times*.

* * *

SCHÖNBERG and his disciples are engaged in making a new musical language. They may safely be left to the task for some time before they are likely to be able to think thoughts in it. Just as Esperanto may one day produce a literature, Schönberg's arbitrary scales may one day produce music, but those who have anything urgent to say at the moment will not use the new language.—*The London Times*.

* * *

THE feature of this unique venture (Rudolf von Laban's street parade in Vienna) is apparently the proved adaptability of the dance—using the word in its larger sense—to commercialize advertising purposes. Painting has long been a recognized accessory of the advertising expert; literature of sorts has been his mainstay, and even poetry in the airier vein is common; music, whether by brass band, calliope, or over the radio, is a well-worn device for attracting the attention of the general public; the spoken word of the theatre, whether in medicine show or as once in vaudeville where performers were reputed to have received handsome sums for mentioning certain products in their gags, has served the ends of the promotion specialist. But never before has the dance been introduced into this field, and Laban naturally sees a promising future for it.

We have been reading lately of the decline of the parade in America. Possibly we are too busy to be bothered, or possibly we have ceased to be entertained by regiments of amateur marchers doing nothing but becoming fatigued. If the addition of choreographic design proves practicable in Vienna, there may dawn a new day for the picturesque parade.—John Martin in the *New York Times*.

WHETHER America will ever hear Berg's "Wozzek," Schreker's "Der fern Klange," or Wolf-Ferrari's "Sly," to mention but three of the current attractions at the Berlin lyric theatres, is very dubious. Whether Metropolitan audiences would like any of them is equally so. Berlin opera habitués with whom the Post reviewer has discussed these works are by no means enthusiastic.

Perhaps Strauss hopes to convince at least one music capital that "The Egyptian Helen" is a great work, in spite of the verdicts of Dresden, Vienna and New York. "Helen" is now nearly a year old and in that year has about ceased to be a subject for discussion. The palm for newness must go to Hindemith's latest work, the title of which seems to have undergone a transmogrification from "Tag-eszeiten" to "Neus vom Tage," a world premier that may or may not convince those Berliners who admire this composer's "Cardillac" that America has been very tardy in recognizing his operatic gifts. This year's visitor hears almost nothing about "Jonny Spielt Auf." It is no longer the news of the day. What Hindemith has found to make the twentieth century operatic is assumed in advance of the first performance to be one of the major disclosures of the festival. Just now, however, it is the news of tomorrow and not of today.—Oscar Thompson in *The New York Evening Post*.

* * *

BERLIN is making an earnest effort to gain first place among the musical capitals of Europe with Paris about the only competitor. Were the recent concert season selected as a criterion, the question, "Berlin or Paris," would remain unsettled; but with the opera season in view the balance swings in favor of Berlin. Krenek's "Kleine Sinfonie" is a ray of hope in the work of his latest period. He has tried to maintain his reputation as a pioneer by the instrumentation, the new thing here being the inclusion of a special section of pluck instruments, mandolins and banjos. The rest, transparent and adroit, gains an odd color because of this group, which brings benefits to more than the jazz passages. The musical material is not too weighty; it is composed with a charming elegance and light touch that give it the air of an amusing conversation. In places the style even goes beyond the level of light music, which, on the whole, is what we should call the "Kleine Sinfonie."—Nikolai Lopatnikoff in *Modern Music*.

Musical America

A DODDERING SEASON SEES THE END OF A SUCCESSFUL EXPERIMENT— AND SEVERAL RECITALISTS BRAVE THE HEAT

The Slavic Demon

THE Russian-American Grand Opera Company concluded its experimental season at the Manhattan Opera House somewhere in the wee sma' hours of Saturday, June 1st. The fact that the greater part of the audience was still on deck after having waited half an hour for the first curtain and sat through several painfully long intervals speaks volumes for what was going on on the stage—when anything happened to be going forward.

Why is "The Demon" such a stranger to the local boards? Despite mechanical defects, lively scenery which seemed itching to join the dance and unpracticed scene-shifters, the performers managed to convince us that it contains much that is beautiful and, it would seem, lasting. It is the work, it will be remembered, of Anton Rubensfein, pianist and admirer of Chopin—which explains almost everything.

As Tamara, Mme. Lesetskaya was probably the weakest in a cast which, all in all, did a most satisfactory piece of work. But things frequently go this way and for a prima donna to be off key is no longer news. The other side of the cast, however, was entirely satisfactory. In the two Ivans, Velikanoff, tenor in the part of Prince Sinodal, and Ivantsoff, baritone, who sang the Demon himself, were two singers of a type seldom heard now-a-days before being treated to a preliminary fanfare of notices. The chorus, the male section of which had to repeat its Cossack number, was not only well trained but understanding. Mr. Coroshansky's orchestra erred only in occasional exuberant fortissimos.

The success of this company has been such as to justify it being put on a subscription basis next season. It has done excellent work this year and deserves further opportunities of showing what it can do toward making for itself the permanent place for which it is bidding.

T. C. P.

June 10, 1929

The Associated Music Teachers Meet

AT a mass meeting of the Associated Music Teachers' League, held at Town Hall on May 22, papers were read by Ernest A. Ash, president, Gustave L. Becker, president emeritus, Osbourne McConathy and George H. Gartlan. The mechanical agencies for conveying music—phonograph, radio, talking movies, etc.—has had its effect on the teaching fraternity. Mr. Gartlan advised a broader education in the sciences and organization matters.

Of 17,000 registered orchestral musicians 12,000 were out of work and many of them had families in straightened circumstances. There will be more opportunity for the educated music teacher in the school systems of the future. Mr. Becker suggested the elimination dry technical exercises and a series of more interesting lessons through up to date methods. Mr. McConathy advocated the socialization of class lessons, making them a pleasurable as well as an instructive period of the day. The president, Mr. Ash, urged all to improve their knowledge of the art of music.

Nina Koshetz sang several songs of Faure and Glinka in admirable style; Sigismund Stojowski played his own Polish Idylls; Fraser Gange was head in a group of songs by Strauss, Quilter, Mullinan and Huhn, of which Strauss' "Ruhe, Mi Meine

Seele," was particularly impressive; Katherine Bacon and Ignace Hilsberg were heard in Rachmaninoff's suite for two pianos, op. 17. Arthur Bergh was accompanist for Mr. Gange and Valentin Pavlovski for Mme. Koshetz. About 300 teachers were present.

Catherine Adolph

IN a program made up largely of operatic selections, Catherine Adolph, soprano, was heard at Town Hall on May 23, by a friendly audience. Beginning with a group by Wood, Sinding, and Gennaro, Mario Curci, her teacher, who played the accompaniments, there followed a list of selections from "Carmen," "Boheme," "Turandot," "Oberon" and "Madame Butterfly."

In these arias Mme. Adolph disclosed a voice of considerable power and range; but also a vibrato which was not so pleasant and occasionally made her intonation uncertain. Enzo Aita, tenor, assisted with songs by Grieg, Respighi, Curci and others. His voice is pleasing and he possesses a distinct style in the making; although he is young and occasionally reveals his vocal inexperience. Both artists will undoubtedly progress much with further study.

The Adesdi Chorus

THE sixth public concert of the Adesdi Chorus under the conductorship of Margarete Desoff was recently given in the Town Hall before a large audience which appreciated to the full the excellent

work of this organization of fifty women's voices. The program included the first performance of Aurelio Giorni's six modal quatrains, a capella, which was dedicated to the Adesdi, and five autumn songs, a capella, by Hans Gal, who is a professor in the Musik Hoch Schule of Vienna.

Other numbers on the program included Schutz's "Weib, was weinst du?" a dialogue between Jesus and Mary with organ accompaniment; Kammerduet No. III, Handel-Brahms; Romanzen, Op. 44, a capella, Brahms, and by request two



THE ANNUAL TREK OF THE MUSICAL STARS TO EUROPE HAS BEGUN, AND HERE, OFF FOR WELL-EARNED VACATIONS ARE (FROM LEFT TO RIGHT, FIRST ROW): MISS E. NICLAS, GRETE STUECKGOLD, GERTRUDE KAPPEL, KARIN BRANZELL, MARIA MUELLER, ETHYL HAYDEN; (BACK ROW): DR. REICHENAUER (MME. MUELLER'S HUSBAND), GUSTAVE SCHUETZEN-DORF, ARTUR BODANZKY, AND SIMON VUKAS (MME. KAPPEL'S HUSBAND)

NEW YORK MUSIC

Czecho-Slovakian folk songs arranged by Deems Taylor.

The chorus showed careful training, meeting every technical demand with ease. There was sensitive meticulous phrasing as well as a wide range of dynamic effects. In brief an unusually pleasurable evening of artistic ensemble singing.

Pupils' Recitals

THE end of May and the beginning of June teachers reveal the result of their season's work in concerts by the pupils.

Mrs. John Dennis Mehan has each of her advanced pupils give an entire recital in her spacious studio in Carnegie Hall. Helen Rae Short, a soprano with a special talent for children's song, gave a concert of songs and stories in costume on May 28th. She had the assistance of Eusebia Simpson, pianist, who presented numbers by Brahms and Chopin very effectively. Miss Short has appeared in Town Hall and never fails to entertain with her droll imitations.

Another pupil, Dorothy Johnson, soprano, gave a recital on June 2nd and revealed a voice of considerable power and timbre. In a well made program of groups of French, Italian, Russian and American songs she disclosed style, intelligent musicianship and considerable variety in color effects in the use of her voice. Particularly pleasing were her interpretations of Cimara's "Non piu"; Rachmaninoff's "The Soldier's

Bride" and Burleigh's "Didn't It Rain."

Meta Schumann, composer, accompanist and voice teacher, presented five pupils in a concert at Chalif Hall on June 3rd. They were Anna Booke, dramatic soprano; Marjorie Palmer and Lydia Snead, lyric sopranos; Edna Suehsdorf, mezzo contralto and Adda Ward, lyric coloratura. Arta Schmidt was unable to appear because of illness.

Each of these students sang a group of songs which gave an idea of what she accomplished in her term of instruction. The offerings were interesting enough to hold the large number of listeners present—among them quite a few teachers—to the last song. There were seven songs in the list by Mme. Schumann. An individual character in the singing of each pupil helped to vary the offerings. Mme. Schumann gave excellent accompaniments.

Mme. Zeta V. Wood on June 3rd gave certificates of graduation to Dorothy Lungen, coloratura soprano, and Mary Meyer, contralto, for having completed a course of study under her direction. This was done after they were heard in a program of songs which tested their ability to enter the field of artists before a gathering of invited guests. Mme. Wood has just edited a book on voice production which she compiled from material from her lectures. It discloses her method of giving lessons and should be a great help to the student of singing. She will now go to direct her master class of pupils in Tulsa, Okla.

VERA BULL HULL ESTABLISHES CONCERT BUREAU

Vera Bull Hull, recently Associate Director of the National Music League and for many years identified with prominent concert managements, has now established her own concert management in the Steinway Building, New York City.

Mrs. Hull has already made many contracts for her artists next season. Among her attractions are: the New York Chamber Music Society, consisting of Carolyn Beebe, founder and pianist; five artists of the strings and five wind instrument players, including the New York String Quartet, and Maazel, the young Russian pianist.

Maazel will give his first New York concert early in November. He has recently played thirty-six concerts in Germany, of which six were in Berlin; also twenty-three in Holland, with seven in Amsterdam; three in Prague; four in Belgium; ten in Italy; nine in Vienna; thirteen in Paris and seven in London, following his debut there last October. His return to America, where he last played ten years ago, is eagerly awaited.

Others of her artists include Lucia Chagnon, soprano; Katherine Bacon, the English pianist; Florence Hardman, violinist; Joanne de Nault, contralto; Alexander Kisselburgh, baritone; Robert Elwyn, tenor; and the Marianne Kneisel String Quartette.

GANZ COMPLETES TOUR

Rudolph Ganz, pianist, conductor and composer, recently completed a tour of the Pacific Coast in which he appeared as soloist with the Los Angeles Symphony Orchestra, and as guest conductor for three concerts of the San Francisco Orchestra, in San Francisco. Mr. Ganz also directed the latter organization in a memorial concert at Stanford University.

Following these appearances he was offered a contract to conduct during the summer season, but previous engagements prevented him from accepting for more than one week, at the end of August. At the conclusion of his master class at the Chicago Musical College, Mr. Ganz will conduct four weeks of symphony concerts at the Elitch Gardens, in Denver. So successful was Mr. Ganz' work with this orchestra last summer that he was offered the entire season of eight weeks, but could not accept because of his master class. In spite of the fact that he will conduct but half the season, Mr. Ganz is considered the regular conductor of the series.

Among his engagements for next season, Mr. Ganz is particularly interested in his return to St. Louis, as soloist with the symphony orchestra of that city, of which he was the conductor for five years. He will play Rachmaninoff's second concerto on Dec. 13 and 14. On April 28, Mr. Ganz gave the first Chicago performance of Rachmaninoff's second piano sonata at the Arts Club, in a program of the International Society for Contemporary Music.

SUMMER COURSES AT CLEVELAND INSTITUTE INCLUDE VARIED STUDIES

SPECIAL COURSES FOR PUBLIC SCHOOL TEACHERS

A COMBINATION of musical, academic, cultural and recreational opportunities is the attraction of a summer's course of study at the Cleveland Institute of Music, Cleveland, O.

There, the annual six week summer session will open June 24 and continue through August 2.

For the singer, courses are offered under the direction of Marcel Salzinger, the operatic baritone at the head of the voice department.

The instrumental student has a choice of piano in individual, class or masters work; in piano under Beryl Rubinstein, young American pianist, concertist and composer; violin, under Josef Fuchs, concertmaster of the Cleveland orchestra, concert violinist and pedagogue; or 'cello, under Victor de Gomez, leader of the Cleveland orchestra 'cello section. These distinguished directors are assisted by a large staff of instructors from the regular winter faculty.

Among special courses listed are pedagogy in piano and violin, with practical application of teaching principles and prob-

lems, demonstrated with beginning pupils; ensemble playing, emphasizing the art of accompanying for violin and voice; and Dalcroze Eurhythmics. An intensive curriculum in theory ranges from musicianship for children from 5 to 10 years old, to the most advanced work in the field for adult teachers or students.

The Public School Music Supervisors' course which is designed to meet every need of public school music supervision and teaching, covering a complete range from kindergarten through high school, is maintained in conjunction with the Cleveland School of Education and Western Reserve University and leads to a degree of Education, conferred by the university. It is under the direction of Russel V. Morgan, director of music in the Cleveland public schools.

An annual series of historical recitals, devoted to music for violin, piano, voice and 'cello, tracing the music for each from early to modern times, is to be an added advantage to the usual routine of studies. The programs for these unusual recitals will be presented by Salzinger, Rubinstein, Fuchs and deGomez.



PERSONALITIES

ACTIVITIES OF ARTISTS FROM OCEAN TO OCEAN



While GINA PINNERA was singing at the recent Spartanburg, S. C., Music Festival, the 17th Annual Convention of the Southern Retail Furniture Association with delegates from South Carolina, North Carolina and Virginia was in session. Such was the enthusiasm of the members of the Association who witnessed the singer's triumph at the Festival that she was made an honorary member of the Association and received a badge.

PAUL ALTHOUSE recently appeared on two days at the Sioux City, Iowa, Spring Festival and proved an outstanding "feature" of the concerts.

NEVADA VAN DER VEER returns to the Cincinnati Zoo Opera Company this season to assume again the role of Suzuki in "Madama Butterfly" during the week starting July 21. The contralto, lately returned to New York after a successful round of some of the most important spring festivals including the Cincinnati Biennial, Springfield, Mass., Ann Arbor, Mich., and Evanston, Ill., performances, is prevented from more extensive appearances with the Company this season as she is leaving for Europe the last of July to prepare her programs for appearances in Germany in September and October, including a Berlin recital on September 24th.

ALLAN JONES sailed on May 29, for Europe. The tenor goes directly to Paris where he remains for the entire summer. After a short rest, Mr. Jones will continue his work on repertoire for his concert and operatic appearances in this country next season. During the gala season at Deauville, he is scheduled to sing in opera in this ultra-fashionable French watering place. The tenor will sail from Liverpool on September 6, returning to New York by way of Canada where he will sing several times before reaching home.

HUGO KORTSCHAK has been promoted to an assistant professorship of music at Yale University Music School. From June 15th to September 15th Mr. Kortschak will be at Cummingston, Mass., teaching his Summer Class. There, too, the Berkshire Playhouse Trio (Friskin, Kortschak, Edel) will give a series of eight concerts at Miss Katharine Frazier's Playhouse in the Hills.

ALICE HACKETT, pianist, was soloist for the reception given by the clubs of Amarillo, Texas, for the teachers of the Panhandle and New Mexico at the May Festival on May 6 at Amarillo. Miss Hackett played two groups of compositions, including numbers from the modern school, including Milhaud and others. She will also give a recital in Minneapolis this summer.

KATHERINE GOODSON appeared on Thursday afternoon, May 2, in recital at Wigmore Hall, London, England. The well known pianist who visits America again next season for a concert tour from January to April, played an opening group of Brahms and Schubert, Chopin selections and miscellaneous pieces by Debussy, Hinton, Dohnanyi and Kodaly.

FRANK LA FORGE gave one of his periodical recitals at the Bowery Mission under his own direction on Tuesday evening, May 14th. Mildred Freeman, soprano, Stella Wrenn, contralto, and Ellsworth Bell, tenor, were heard. They were accompanied at the piano by Phil Evans.



GRACE CORNELL, the American dancer, is spending the summer in Germany studying the native dances of the country folk. With these as a background she will create a new series of dances for her next season, which will start in New York in October. The costume which Miss Cornell wears here is that worn in a satirical interpretation of the waltz mood of 1830 to Stravinsky music.

MYRA HESS has taken a cottage in the country near London to enjoy a complete rest, interrupted only by working up new programs for next season.

YELLY d'ARANYI will divide her time between England and the Continent, making occasional visits to Switzerland and Hungary.

CECILE DE HORVATH, BRUCE SIMONDS and HELEN BOCK will remain in America.

RALPH WOLFE will be in Maine.

HANS KINDLER is at present in Paris and will then go east for a tour in Java and Sumatra.

SYLVIA LENT recently had the honor to be received at the White House by Mrs. Herbert Hoover. The occasion was after the Music Week concert in Washington when the violinist was the soloist. Mr. Frederick Alexander, of Ypsilanti, Mich., was the conductor of the choral part of this concert. The concert was arranged by the Church Music Council and the District of Columbia Federation of Music Clubs. The Rev. D. J. R. Ruffield, president of the council, and Mrs. Joseph M. Stoddard, president of the district federation, accompanied Mr. Alexander and Miss Lent to the White House, where they were received by the President's wife in the red room. Tea was served in the state dining room.

The first annual CLEVELAND FESTIVAL will be given at the Public Auditorium June 17, 18, and 19 with Dorothea Flexer, Louise Lerch, Arthur Hackett, and Reinald Werrenrath as soloists.

CONCERT DIRECTION ANNIE FRIEDBERG has booked New York recitals at Town Hall for Mary Walsh (debut recital), Myrna Sharlow, Rosa Low, Susan Metcalfe Casals, sopranos; Flora Woodman (English soprano debut recital), Paul Reimers, tenor; Bruce Simonds, Lonny Epstein, Stella Stamler (debut recital), and Myra Hess, pianists. At Carnegie Hall, Carl Friedberg, pianist.

MARIE MILLER will be in Paris for two months.

WILLEM DURIEUX is to play concerts in England and will then remain in his native Holland until September.

LEONORA CORONA is at present singing in Budapest, from there she will go to Italy where she has a short opera season, and then take a rest in Salso Maggiore.

PHRADIE WELLS will again tour in the west.

MYRNA SHARLOW is engaged at the Cincinnati Opera during July and August and then will go west.

SUSAN METCALFE CASALS is in the Berkshires and will leave for her European concert tour in September, returning about Christmas for American concerts.

RITA BENNECHE will leave for Europe in July.

PONSELLE HAPPY—ENGLISH HAVE BEEN "VERY KIND" TO HER

COVENT GARDEN DEBUT, AS NORMA, SURPRISES THE LONDONERS INTO UNTRADITIONAL APPLAUSE

ROSA PONSELLE made her London debut at the Royal Opera in Covent Garden in "Norma" on the evening of May 28. The occasion was a genuine triumph for the American soprano. Mme. Melba had informed Miss Ponselle that she must not expect applause for her arias as English audiences always waited for the conclusion of the act and never interrupted the performance. At the close of the "Casta Diva" aria, however, there was an ovation from the entire house. At the end of each act the enthusiasm was tremendous and at the close of the third act Ponselle was singled out to take a burst of applause alone. Vincenzo Bellezza, who came from New York to conduct the London performance of "Norma," was twice called to the stage to share the applause with Miss Ponselle and the cast.

This was the first performance of "Norma" at Covent Garden in thirty years, and Ponselle's interpretation of the title role was so impressive that there have been innumerable requests for a repetition of the work.

After the performance was over Ponselle remarked to her friends:

"I am very happy. I have sung in old Covent Garden and an English audience has been very kind to me. That's one of the experiences that I've wanted all my life."

Later a supper party in honor of Ponselle was given at Claridge's by Mrs. Lawrence Townsend of Washington. All of the guests had been at the performance and the praise bestowed upon Miss Ponselle's performance was carried over into the early morning hours.

Among the guests were the Italian Am-

bassador, the American Charge d'Affaires, Ray Atherton; Mme. Melba, Prince Bismarck, Count and Countess Rogieri, Count and Countess Sommati, the Countess of Oxford and Asquith, Lady Cunard, Lords Leedsdale, Colebrook and Mounteagle, Baroness Ravensdale, the Counselor of the Netherlands Legation, Mr. and Mrs. Shane Leslie, Elizabeth Schumann, Harvey Gerry, Lionel Powell and Mr. and Mrs. John Ryan.

The London musical critics were as enthusiastic about the performance as the audience was. The Daily Telegraph, in the course of a long review said: "The Covent Garden authorities promised us a thrill last night, and they produced it. They had told us wondrous tales about Rosa Ponselle, who was to make her bow to a London audience for the first time, yet had world-wide fame. Only Covent Garden could produce the final cachet. For once the wondrous tales proved true. Hers is a glorious voice, and her use of it, a trifle mannered on occasion, is no less glorious. Such singing, such distinction of real style, is, alas, of the rarest today. Moreover Miss Ponselle moves with consummate grace. Her coloratura is of the smoothest and of the utmost purity. Her success at her first London appearance was a complete success."

The Daily Express will say: "Time seemed to have stood still for Rosa Ponselle to make her sensational debut in Covent Garden last night, in that old-time masterpiece. Belini's 'Norma.' Thunderous applause greeted at intervals what undoubtedly is one of the finest voices of the age. Dramatically Ponselle's voice was veritably great, and in the aria 'Casta Diva'

its technical efficiency was superbly proved."

The London Times remarked that it was well worth while to revive "Norma" for the purpose of introducing Ponselle to London. The Times added:

"A tone as remarkable for purity in the vigorous passages as in the quiet phases of 'Casta Diva' and the really finished style alike in the long sustained notes and coloratura passages gave her instant success."

The Chronicle said: "Ponselle's 'Norma' proved her to be a great artist both in singing and acting. To these gifts she adds a striking stage presence. Her first appearance as she moved statuesquely to the foot of the great forest oak surrounded by druids and maidens made a most impressive stage picture, and a few minutes later, with her first phrases, the artist revealed a voice beautifully even in quality, to the lyric range of which is added brilliant technic in the upper registers."

PITTSBURGH

The Choral Society of the Young Men and Women's Hebrew Association of Pittsburgh, closed its season with a concert under the direction of its regular conductor. Jewish folk-songs, works by Rachmaninoff, Burleigh and Bloch made up the programme. The soloist of the occasion was Pescha Kagan, young pianist, who played a group of Bach, Brahms, Schumann and Chopin.

Viola Mitchell, seventeen year old violinist, just returned from a tour in Europe gave a concert in Carnegie Music Hall. Her playing showed surprising signs of maturity. Andre Benoist was at the piano.

The Musicians Club held its usual May meeting at Webster Hall. A program of manuscript compositions by members of the club will be given in Carnegie Music Hall on May 28.

Gaylord Yost, violinist, played on April 8, for the Sewickley Music Club at Sewickley, Pa., and on April 29, at Jeanette, Pa.

Recent piano recitals have been given by George Miller, Hazel Drake, Florence H. Kinley, Marie Vierheller and William H. Otting.

The second annual Mozart festival is at present in progress in Harrisburg, Pa. Among the artists engaged are George Barreiro, Flora Collins, Hilda Burke, Ethel Fox, Allen Jones, and Frederick Baer.

W. E. BENSWANGER.

LONG BEACH, CAL.

Don Jose Mojica, tenor, of the Chicago Civic Opera Company, sang a program of Italian, French and English songs, and Spanish, Mexican, and Cuban and Argentinian songs in costume at the Long Beach, (Cal.) Municipal Auditorium, May 17.

Charles Wakefield Cadman, composer-pianist appeared before the Ebell Club, May 20, in a program of his own compositions.

On May 16 and 17 the newly organized Southern California Grand Opera Company presented the historical opera, "The Rule of Caesar" in English, at the New Masonic Temple.

ALICE MAYARD GRIGGS.



International News Reel

AT THE SUPPER PARTY GIVEN BY MRS. LAWRENCE TOWNSEND OF WASHINGTON, D. C., AT THE CLARIDGE AFTER THE DEBUT: STANDING AT THE LEFT WE HAVE, (SEATED), MISS LILLIAN EMERSON; MRS. TOWNSEND; MISS PONSELLE; Mlle. Bellezza; AND STANDING, MR. HARVEY GERRY; THE ITALIAN AMBASSADOR TO LONDON; COLONEL EUSTACE BLOES; AND CONDUCTOR VINCENZO BELLEZZA.



NOTES ON NEWS

FLASHES FROM THE PRESS HERE AND ABROAD



Nina Morgana's contract with the Metropolitan Opera has been renewed for two years. For the season of 1929-30 she sings for sixteen weeks beginning Dec. 23. Miss Morgana will appear with the San Francisco Opera from Sept. 12 to 20 and Los Angeles Opera from Oct. 1 to 14. Among the parts she will be heard in are Rosina in "The Barber of Seville," Adina in "Elixir d'Amore," Nedda in "Pagliacci," Gilda in "Rigoletto" and Martha in "Martha."

* * *

The London String Quartet is now in Paris giving a series of concerts, after which it goes to London to make records. The quartet will be in New York again in November for a series of five consecutive programs, an historical survey of chamber music. These concerts will take place at Town Hall Wednesday evening, Nov. 6; Thursday evening, the 7th; Friday the 8th; Saturday afternoon, the 9th, and Sunday afternoon, the 10th. It has also been booked for a series of twelve educational concerts in Boston under the auspices of Mrs. F. S. Coolidge.

* * *

MORRIS GEST'S ROUND DOZEN

Morris Gest announced yesterday that he would sponsor twelve projects next season. Chief among his plans is the foundation of a Russian-American Ballet here under the direction of Michel Fokine, who staged "Mecca" for Mr. Gest some time ago. In the repertory of ballets will be Rimsky-Korsakoff's "Coq d'Or" and "Scheherazade" as well as "Cleopatra," "Les Sylphides" and "Prince Igor."

A long-deferred production of Offenbach's "Orpheus in the Underworld," under the personal direction of Max Reinhardt, also is announced by the producer and a new pantomime by Von Hofmannsthal and Reinhardt, also under Reinhardt's direction. Contracts have been closed, too, for the first appearance in America of the Royal Burmese Ballet.

The second trans-Atlantic tour of the Stratford-upon-Avon Festival Company will mark the early season efforts of the impresario with a presentation here in October before an extended tour.

Chief among Mr. Gest's other plans is the return here next season of the Moscow Art Theater under the direction of Stanislavsky in a repertory including three productions wholly new to New York audiences. Moissi's "Hamlet," announced before, is scheduled for January, and there will be a revival of "The Miracle" in the mid-West. Among other revivals which will be sent on tour by the producer are "Pickwick," seen at the Empire two seasons ago, and "Mima," which recently closed an engagement here at the Belasco.

June 10, 1929

The Metropolitan Opera Company announces no casts for its novelties and revivals, with a few exceptions, until Mr. Gatti-Casazza's return in the fall, but through the Judson management it is announced that Giovanni Martinelli will be Dick Johnson in "La Fanciulla del West" when the Puccini opera is revived next season with Mme. Jeritza in the title role.

* * *

Mr. Herbert M. Johnson, manager of the Chicago Civic Opera, announces that he has engaged Laurent Novikoff, who was with Mme. Pavlowa for a number of seasons, to be ballet master of the company for 1929-30.

* * *

The Musical Art Quartet, composed of Sascha Jacobsen and Paul Bernard, violins; Louis Kaufman, viola, and Marie Romæt Rosanoff, 'cello, will give a subscription series of four Tuesday evening concerts next season at Town Hall, on November 26, January 7, February 18 and March 18.

* * *

The Society of the Friends of Music, in the press of preparing for its enlarged schedule next year in Mecca Auditorium, has not dropped its efforts to establish its own orchestra, according to a statement just issued.

An appeal is made for pledges to the guarantee fund of \$300,000.

The society's prospectus for next season states that while the Metropolitan Opera Orchestra will be used for the fifteen Sunday afternoon concerts, for the five evening concerts, Artur Bodanzky will conduct a special orchestra of sixty-five musicians. This will be the beginning of the Friends of Music orchestra, which will be placed on a permanent basis as soon as the necessary guarantees are completed.

* * *

ONEGIN IN ENGLISH

Tschaikowsky's "Eugene Onegin," in English, was presented on Wednesday evening, May 22, in Emery Auditorium, Cincinnati, by the Cincinnati Conservatory of Music.

Alexander von Kreisler conducted and Maria Kirsanova, former Russian actress, directed the performance.

Howard Fuldner, sang the role of "Eugene Onegin." "Tatjana" was played by Fern Bryson. Other roles were sung by Ruth Carhart, Ruth Suter, Wilma Schuping, John Cosby, Sam Adams, John Brigham, Ezra Hoffman and Leonard Treash.

A chorus of forty arranged in a variety of costumes added color to the performance. A small ballet danced to the orchestral interludes.

The Society of the Friends of Music reminds composers who wish to enter cantatas in its \$1,000 prize contest that works must be submitted by November 1, when the scores will be turned over to the judges. Rubin Goldmark is chairman of the judging committee, which also includes Arthur Bodanzky, conductor of the society; Willem Mengelberg, Carl Friedberg and Ernest Schelling.

The composer may be of any nationality, but must be an actual resident of the United States. Cantatas offered must be original, unpublished and not yet performed, taking twenty to thirty minutes in performance and written for orchestra, four-part chorus and from two to four soloists. The subject may be either sacred or secular.

The prize is offered through the society by Alfred Selisberg, one of its directors, to encourage American composers and direct their efforts toward choral composition. It is intended that the society will give the prize work its first performance. Full rules of the contest may be obtained by writing to the society, at 10 East Forty-third street.

* * *

FRANCE HONORS KEDROFF QUARTET

The French Government has honored the Kedroff Quartet with an invitation to participate in the ceremony of laying the corner stone of the memorial to Marshal Foch to be erected in Metz which will take place the latter part of June. It is not the first honor received by the members of the distinguished ensemble of Russian singers from the French Republic—the decorations which the artists now wear on the concert platform are those presented to them by the French Government in May 1927, when the Kedroff Quartet celebrated the thirtieth anniversary of its original foundation.

The Quartet's summer concert tour in Europe opened with its annual Paris recital on May 11th, which introduced another member of the gifted family. Mr. Nicholas Kedroff, Jr., made his successful debut as piano soloist and composer in a joint recital with his father's Quartet. Towards the end of July the members of the Quartet contemplate a vacation which they will spend with their families in various parts of France. A brief concert tour will follow before the Kedroffs return to America in early October for their third consecutive season in this country.

* * *

The Dayton (Ohio) Westminster Choir, of which John Finley Williamson is conductor and Mrs. H. E. Talbott is president, closes its European tour this week and sails for home Thursday on the George Washington, due here June 14.

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CURTIS STUDENTS GIVE OPERA

OTHER MUSIC IN PHILADELPHIA AND ANOTHER FLONZALEY FAREWELL

By W. R. Murphy

THE already opulent operatic annals of the Philadelphia season had a rich and unexpected addition on May 12, when the students of the Curtis Institute of Music gave in the Academy of Music an invitation performance of Eugene D'Albert's "Tiefland," which was given once before in Philadelphia; in December 1908 by the Metropolitan with Emmy Destinn. All of the many roles were sung by students of the Institute and the student body also supplied the orchestra of 65 and the chorus of 20.

The words "amateur" or "conservatory" would be misnomers if applied to the spirited and finished production which reached not merely professional standards but very high professional standards. The work of the orchestra under Dr. Artur Rodzinski, who made his final Philadelphia appearance prior to leaving for his new post as conductor of the Los Angeles Symphony, was strikingly adequate in substance and in insight into the music drama score of D'Albert. The work on the stage, under the direction of Wilhelm von Wy-metal, Jr., was smooth and theatrically effective. The principals brought fresh young voices, well trained, to their roles. Among the more important ones were Conrad Thibault, Ralph Jusko, Benjamin Grobani, Genia Wilkomirska, Albert Mahler, Eleanor Lewis, Paceli Diamond, Natalie Bodanskaya and Selma Amansky.

Earlier in the month the Pennsylvania Grand Opera Company concluded its season at the Academy with a rollicking and well sung performance of the Verdian version, inspired by Shakespearian humors, of Falstaff. Federico del Cupolo read the score with tender appreciation. Amato gave a delectable personation of the fat knight and Adamo Didur's Ancient Pistol was delightfully rowdy. Davide Dorlini, Renata Flandrina, Rhea Toniolo, Dorothy Seegar and Mignon Sutorius were others whose work was capital.

More than 30,000 persons heard the series of six chamber music concerts given this season at the new Art Museum on the Parkway, through the courtesy of Mrs. Mary Louise Curtis Bok, by ensembles from the Curtis Institute of Music, under the direction of Louis Bailly. The final program included the Schumann quintet in E flat major, played by Gama Gilbert and Benjamin Sharlip, violins, Sheppard Leh-noff, viola, Orlando Cole, 'cello and Joseph Levine, piano and the Schubert Die Forellen quintet, played by Henri Temi-anka, violin, Max Aronoff, viola, Tobor de Machula, 'cello, J. Posell, contrabass and Florence Frantz, piano. The program also included the first American performance

of the piano quintet in D major, opus 16, of Carl Navratil, known chiefly in this country through excerpts from his opera "Salambo."

Efrem Zimbalist played for the first time here his sonata in G minor for violin and piano, on the occasion of his recital in the faculty artist series at the Curtis Institute. It proved to be rich in musicianship, with charming melodies adroitly wrought from the technical standpoint. Another novelty was the Suite Bizarre, by Joseph Achron, the eight movements of which gave Mr. Zimbalist many well taken opportunities for technical prowess. He also gave a powerful reading of the Glazounoff concerto.

Another of the final artist recitals at the Institute was that of Carlos Salzedo, whose "Pentacle," a group of five pieces for two harps, had its first public performance here. Mr. Salzedo had the accomplished assistance of Lucille Lawrence in the work, which is a revelation of the compositional possibilities of the harp, without in any way straining its musical probabilities. Mr. Salzedo's fine artistry was displayed in a group of other works, of which "Poem of the Little Stars" and "Cortege" were especially significant.

Seasonal finales were effected by a number of organizations. The London String Quartet offered the last program of the Chamber Music Association at the Bellevue, playing the Tchaikovsky and Borodin quartets, both in D major. The Choral Art Society, composed of 65 professional singers, under the able direction of Dr. H. Alexander Matthews, revealed again its remarkable beauties of tone and finesse of ensemble in a varied program at the Academy, notable work being done in two numbers from Pizzetti's Requiem Mass, in choral hymns from the Rig Veda and in several splendidly achieved eight part choruses.

Some exceptionally fine choral singing was also divulged by the Mendelssohn Club, under the direction of Bruce Carey, who had programmed several very difficult numbers, among them Mendelssohn's motet, Judge me, O Lord, Cornelius's Christmas song and Tchaikovsky's Cherubim song.

ONE of the most significant features of the season was the farewell appearance on any stage of the Flonzaley Quartet, on May 7, as the concluding musical offering of the Philadelphia Forum. The previous week-end the quartet, winding up its distinguished career of a quarter of a century, played at two private recitals in Philadelphia suburbs. The program included the Mozart in D minor, the andante from Schubert's D minor, based on Death and the Maiden, and the Beethoven quartet in

C. major. For the first time in history the quartet gave an encore number in honor of a score of curtain calls, playing the scherzo from the Schubert G major quartet. It is interesting to note that the Kneisel Quartet also made its ultimate appearance in Philadelphia.

Nicolai Sokoloff was the guest conductor at the last concert of the Stanley Music Club Orchestra at the Stanley Theatre, playing the Brahms Third with great success. A feature of the concert was the effective work of Muriel Kerr, a young Philadelphian, in the brilliant Liszt Triangle Concerto, in E flat. The Stanley Music Club concluded its season with a recital by Tito Schipa, in which the distinguished singer went through a varied and colorful program. The last of the big recitals of the season was that of Mischa Elman, who made his first local appearance in several years. His two principal numbers being the Franck Sonata in A major, in which he had the cooperation of Liza Elman, and the Vieuxtemps concerto in A minor.

NORFLEET CAMP UNIQUE—AND SUCCESSFUL

The fourth season of the Norfleet Trio Camp at Peterborough, N. H., under the direction of the Norfleet Trio will open on July 3, and continue to August 28th. The increasing success of this camp adjoining the MacDowell Colony, (and one of the first summer music camps) is undoubtedly due to the aims and purposes of its founders. In an age when the rapid spread of musical instruction of all kinds through school, colleges, and private organizations has led to such keen competition and professionalism of all kinds, this camp was formed to permit and promote a leisurely, thorough and enjoyable acquaintance not alone with music but with all major arts and their relation to culture as a whole.

The camp occupies the former site of the Out-Door Players, immediately adjoining the MacDowell Colony. It possesses, in addition to cabins and public buildings, a picturesque little Greek amphitheatre, a well stocked costume house, dancing pavilion, musical instruments and a large library of chamber music and books.

The Norfleet Trio personally directs the daily ensemble playing and a staff of associate artists gives training in singing, dancing, Dalcroze eurythmics, dramatics, sketching, modeling and sculpture. Regular concerts are given by the staff and visiting artists.

There are no prize contests and the Norfleets have won a distinct success in holding to their view that the primary purpose of the camp is to provide individual first hand acquaintance with the arts, and seeing to it that the process is an enjoyable one, with exceptional opportunities for individual and ensemble playing, rest and recreation.

The Board of Advisers consists of: The Flonzaley Quartet, Mme. Amelita Galli-Curci, Mr. Rudolf Ganz, Mrs. Edgar Stillman Kelley, Miss Julia Williams, Mrs. Maggie W. Barry, Mr. Peter Dykema, Mr. C. M. Tremaine.

THE BOSTON BIENNIAL

THE 16TH MEETING OF THE NATIONAL FEDERATION OF MUSIC CLUBS BRINGS 32 YEARS OF EFFORT TO A BRILLIANT CLIMAX

BOSTON, far-famed for its musical primacy, its historic firsts, in conjunction with the State Music Federations of the six New England states welcomed the delegates of 5000 music clubs of America in their pilgrimage to its historic shores to attend the 16th Biennial of the National Federation of Music Clubs last week.

Months of preparation were required for the hostess city to provide a series of outstanding programs. Boston offered its choicest musical gifts in a concert by the Boston Symphony Orchestra, Alfreda Casella conducting and all delegates as guests. The Handel & Haydn Society, intrinsically an Oratorio Society, performed the *Messiah* with noted soloists and Thompson Stone conducting. The Perkins Institution for the Blind presented 100 amazingly trained young singers (taught by Braille) in Deems Taylor's cantata, *The Highwayman*.

The New England Conservatory of Music not only offered its concert halls for the Young Artists Contests with gathering of 100 of the Nation's aspiring young talent, but the Conservatory Orchestra proffered a concert under the direction of Dean Wallace Goodrich, featuring Ameri-

beautiful George W. Brown recital hall.

The New England Federation of Men's Glee Clubs of twelve groups, aggregating 500 voices, foregathered to hold its Annual Meet in joint celebration, scheduling its massed concert as a Festival feature with all delegates as guests.

The all New England High School Orchestra of 216 players, approximating 60 towns, demonstrated New England's development in school music. Boston High Schools and Junior Chorus augmented by America's Junior singing delegates, provided food for thought on the future music fabric of our country.

The Trustees of the Isabella Stewart Gardner Museum, Morris Carter Curator, arranged a special opening of that Venetian Palace with its priceless treasures for the delectation of Federation visitors. The Boston Convention Hostess Board likewise arranged for a Reception in the Tapestry Room at the Boston Museum of Fine Arts including a lecture on the collection of musical instruments, followed by a Tea in the Court Garden.

Many musicians of national and international importance as speakers, adjudicators, music editors and performers distinguished the Federation audiences, among them: Mme. Olga Samaroff, Albert Spaulding, Henry K. Hadley, John Alden Carpenter, Mrs. H. H. A. Beach, Edgar Stillman Kelley, Ernest Bloch, T. Tertius Noble, J. Murray Gibbon, promoter of the Canadian Music Festivals, J. Campbell McInnes of Toronto, Miss Mabelle Glenn, President of the National Music Supervisors Conference, Adrian C. Boulton, Director of the City of Birmingham Orchestra, Birmingham, England, and New York's music journalists: Pierre Key, Leonard Liebling, Alfred Human, Paul Kempf, and Oscar Sanger with Florence French, James Watts, and other editors from the Great West.

NEVER in the history of an American Convention have so many choral organizations gathered, indeed the event might have been termed a *Singing Festival* as no less than thirty Glee Clubs, Women's Choruses and mixed choruses, many of them traveling thousands of miles, participated in the programs. Among the voice units were: New England Federation of Men's Glee Clubs, Lyric Male Chorus of Milwaukee, Handel & Haydn Society, Providence Choral Club, Bridgeport Wednesday Afternoon Musical Club Chorus, Portland Men's Glee Club, Polyphonic Men's Choral Society of Portland, Maine, Seattle Orpheon, Perkins Institution for the Blind, Strawbridge & Clothier Chorus, Philadelphia, Pa., Society for the Preservation of Spirituals, Charleston, S. C., Dayton Women's Music Club, Norristown Pa.

Women's Chorus, Augustana Choir, Augustana College, Sioux Falls, South Dakota, Durham Choir, Durham, North Carolina, St. Ambrose Club Women's Quartetts, Connecticut, and many others. Singing delegates in units of four and



MRS. EDGAR STILLMAN KELLEY,
PRESIDENT OF THE NATIONAL
FEDERATION OF MUSIC CLUBS.



MRS. CHARLES D. DAVIS, NATIONAL
BIENNIAL CHAIRMAN AND CHAIR-
MAN OF AMERICAN MUSIC.

can composers. The Conservatory Fraternities have assumed the role of Hostesses to the visiting National District Winners by securing quarters in the dormitories with practice privileges. Among the courtesies devised was a Reception and Ball in the

eight came for the Massed Choral Concert prepared to enter what was a monster chorus under the able direction of Mary Willing Megley, National Choral Conductor for the Biennial. The New York Chamber Music Society gave the chamber music composition by Ernest Bloch awarded the prize last year by C. C. Birchard Company of Boston. The Juniors assembled from their 2000 clubs to hold their own Convention ably managed by the National Councillor after the manner of the Seniors.

The Church Music Conference in the interest of higher standards of music in religious worship interspersed with singing choirs, a unique twelve piano keyboard orchestra from Dayton, Ohio, conducted by Rudolph Ganz, and the premier production of a new Choral Work by Gena Branscombe, *The Pilgrims of Destiny* given on the historic shores of Plymouth to which it is dedicated, closed the Festival, adequate in diversity to demonstrate the aims and purposes of the National Federation of Music Clubs.

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NEW MUSIC FOR OLD SUBJECTS

(Continued from page 10)

a fictitious character with the principle of growth in him it is this. For a hundred and fifty years dramatists have recognized that a brain as active as Figaro's did not cease working, could not have ceased working, when he had married Almaviva to Rosina and had himself married Susanna. Beaumarchais himself pursued the character in a sequel that is known only to historical students of the drama—"La Mère Coupable." Sardou took him up again in his play "Les Premières Armes de Figaro." Rosier, in 1833, produced "La Mort de Figaro;" and about 1848 there was a play with the title of "Le Fils de Figaro" in which there appears the second generation of the characters of Beaumarchais' two plays; while two modern French authors, J. J. Brousson and R. Escholier, have recently produced yet another play on the old theme: Figaro is now shown in the thick of the Revolution, outwitting Robespierre and controlling the political situation by the same brains and the same inexhaustible resource as had formerly reduced Almaviva to impotence.

Now why, I ask again, should not some composer of genius, if not in this generation, perhaps in the next, forget all

about Mozart and show us, in music, a Figaro corresponding to our modern notions of the character? Imperishable masterpiece as "Le Nozze di Figaro" is, it cannot be said to have exhausted all the possibilities of the character or of the theme. Mozart's Figaro, as was only to be expected, has much more of Mozart in him than of Beaumarchais; indeed, I make bold to say that, though in the opera he moves about in the Beaumarchais situations, he does not quite bear himself with the Beaumarchais address or exhibit the Beaumarchais wit, still less the Beaumarchais audacity of malice. Nor can I ever quite forgive Mozart for having hurried over the tragic side of Figaro's character (in the monologue in which, convinced of Susanna's treachery, he pours out his anger on all womankind) in a mechanical piece of eighteenth century recitative. A modern composer should be able to show us aspects of Figaro and Don Juan that were hidden from even Mozart; and whether Felice Lattuada has succeeded or not in this with regard to Don Giovanni I applaud his courage in making the attempt.

BROOKLYN GOES TO THE BRONX-- AND WINS

LONG ISLAND MUSICIANS TAKE 119 POINTS IN SAENGERFEST COMPETITION

THE United Singers of Brooklyn won the highest award in the three-day competitive singing events in the twenty-seventh National Saengerfest of the Northeastern Saengerbund, which ended June 2 with a program given before 5,000 persons at Kane Park, Clason Point, the Bronx.

The Brooklyn group, which headed the first class in the competition for city and county groups at Mecca Temple, Friday night, May 31, scored the highest number of points, 119, and was awarded the Columbia prize, to be retained for three years. The second class in Friday's competition was won by the United Singers of Queens, with 114 points, and the third by the Deutscher Liederkrantz of Brooklyn, with 115 points.

The Elizabeth, N. J., Liederkrantz won in the first class Saturday night, with 118 points, and the Remington Arms Glee Club of Bridgeport, Conn., won in the second class.

The Kreutzer Quartet Club of New York won in the first class Sunday. In the second class the Frankfurter Maennerchor of Brooklyn and the Concordia of Carlstadt, N. J., were tied for first place. At the final day's contests, when only one hour's rehearsal of songs composed for the

occasion was allowed to the societies, the first class went to the Kreutzer Quartet Club of New York, directed by Frank Froelich, who also directed the United Singers of Brooklyn when they won the Columbia prize on Friday. The Schubert Maennerchor of the Bronx, directed by Eugene Steinbach, was second. The two songs used Sunday were composed by Paul Engelskirchen, director of the Hubert Chorus. In recognition of his contribution a picture of Schubert was presented to him by the chairman of the music committee, Henning Mintz. Words for the first song, "Spring Is Here," were written by Julian Gersgorff, and for the second, "Under the Canopy of the Pines," by Alta von Wegerer.

Judges for all contests were Dr. Nicholas Elsenheimer of New York and Louis Victor Saar and Karl Reckzeh of Chicago.

On Saturday night, when individual societies competed at Mecca Temple, the first class contest was won by the Elizabeth Liederkrantz of Elizabeth, N. J., with 118 points. The Schwaebischer Saengerbund, with 116 1-3, was second, and the Brooklyn Saengerbund, with 115, third.

The second class was won by the Remington Arms Glee Club of Bridgeport.

Musical America

WHAT USE IS A CRITIC?

(Continued from page 15)

The critic must sense the working of the Time Spirit. To follow "Also sprach Zarathustra" he should be steeped in Nietzsche; Liszt is incomprehensible to one who has never thrilled with the Romantics; could a man who has lived his whole life in a village grasp the meaning of "Skyscrapers?"

It is a study of endless horizons; it begins with the music of primitive man; it demands acquaintance with the polyglot lore of folksong; it asks sympathy with aspirations that range from the simplicity of plain chant to the Nihilism of some of the extreme modernists.

But what of the criticism of details of performance? Is it valid? When he says that a vocalist sings flat or a pianist plays wrong notes, is the critic exercising a useful office? He is a witness before the tribunal of Demos, though whether he is a necessary one is a dubious matter, for the intelligent public knows these things and, if the offence is often repeated, it indulges in the deadliest criticism of all, the criticism of neglect, and the performer is relegated to the Limbo of indifference.

To subject the terrified neophyte to critical vivisection is to break butterflies on the wheel. It only gives needless pain to ephemera doomed to perish of their own inanition. In such a case the critic is a sort of unofficial executioner of poor wretches who ought to be allowed to pass away painlessly in the lethal chamber of popular neglect. If he is wrong in his censure the critic may be guilty of the sin of Francisque Sarcey, of whom it was said that "il éteignit les aurores."

But the writer who tells the story of "Tristan" as Gabriele d'Annunzio tells it in "Il Trionfo" does the work of an artist. When Heine writes of Chopin and Liszt in pages of exquisite prose poetry, he makes these men live in the imagination even of those who never heard them. Leigh Hunt's comparison of the elder Kean's performance of Richard the Third to "reading Shakespeare by flashes of lightning" fired his readers with the glow of emulous sympathy.

In the mind of the inspired critic a masterpiece lives a vicarious existence. He re-creates it in terms of a sister art. "To understand is to equal." He seizes on illuminative "ana" like the "Thus Fate knocks at the door" which Beethoven wrote over the first theme of the C minor

Symphony, or Berlioz' "Master, they won't write much of it," and the work vibrates into a new existence in the mind of the reader.

The critic is the bringer to light of hidden beauty. Like Dante, when Love breathes, as it does in every great work of art, he notes down what she whispers to him and the world is the richer for the confidence. He delves beneath appearances to find the motive which inspired the music and the power which gave it actuality. Much criticism is parasitic; the fine reality is the vision of that beauty which Keats contemplated in lines familiarity has not made hackneyed.

Music partakes of the nature of all the arts. In the Scene at the Brook of the Pastoral Symphony and in Debussy's Faun it emulates painting; in the overture to "Iphigeneia in Aulis" it is sculptural; the "Eroica" is as strongly buttressed as a Gothic cathedral. When the critic points these things out he is an educator. He moves through the mazes of the tonal world as Emerson wandered in the New England woods and his meditations are the means of enabling men and women to share his vision.

Music is autobiography, and it has this superiority over autobiographies told in the language of speech that it suggests soul-states which words are incompetent to express. The worthy critic, emulating the poet, seeks the heart of the composer's mystery; he tries to find the Platonic "idea" that the tonal architect has reared into a sonorous fabric.

Corot first dreamed his dream and then painted his dream. The composer turns his dream into music and the critic listens to it with ears of divination. He thinks of the race to which the musician belonged; he mentally reconstructs the life he led; he sees him under the influence of the age in which he lived. Intellect and imagination go hand in hand and he weaves into challenging prose the tale of his soul's experiences.

The critic's work is positive, not negative; constructive, not destructive. His business is to evoke images, to create atmospheres; he must stimulate interest in the masterpieces of music by vibrating in harmony with them and, through the medium of expressive prose, communicate to others the spell under which he himself has come.

OPERA CONCERTS FOR HOLLYWOOD BOWL

Opera in concert form will be introduced to Hollywood Bowl audiences during the coming season. Three evenings have been arranged with Carmen, Tannhauser and Walkure. Alice Gentle, Elsa Alsen sopranos, Paul Althouse, tenor, Alexander Kisselburgh, baritone, Tudor Williams, base and Otto Ploetz, tenor, have been engaged for these features.

HADLEY AND A CO-OP SYMPHONY ORCHESTRA

Mr. Henry Hadley will conduct a series of Concerts by the Manhattan Symphony Orchestra at the New York Coliseum. Mme. Germaine Schnitzer will be the soloist at the first concert on June 9th, with the Liszt E flat Concerto. Other soloists in the series will be Julia Clausen. Zimbalist, John Powell, and Fred Fradkin.



CANADIAN Folkmusic Festivals

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Banff Springs Hotel, Banff, Aug. 20 to Sept. 2 . . . Scottish Music Festival (3rd Annual) . . . champion highland dancers and pipers . . . "Flora and Prince Charlie," ballad opera . . . Gaelic folk opera by Hebrideans of Vancouver . . . Marjory Kennedy Fraser in Hebridean songs . . . noted Canadian singers, include Brownie Peebles, Stanley Maxted, Katherine Wright . . . Dominion Amateur Track and Field Championships.

ENGLISH FOLKMUSIC AND DANCE FESTIVAL

Royal York Hotel, Toronto, Nov. 13 to 18 . . . The English Singers . . . Morris Dancers . . . R. Vaughan Williams' folk opera, "Hugh the Drover" . . . "On the Road to the Rio Grande," sea chantey opera . . . Madrigals and Ballads of 6 centuries.

YULETIDE MUSIC FESTIVAL

Empress Hotel, Victoria, B. C., Dec. 23 to 30 (2nd Annual) . . . Christmas music, Christmas plays, folkdances, Yule Log and Boar's Head.

SEA MUSIC FESTIVAL

Empress Hotel, Victoria, B. C., Jan. 15 to 18, 1930 (2nd Annual) . . . sea music of all nations.

GREAT WEST CANADIAN FOLKSONG, FOLKDANCE AND HANDICRAFT FESTIVAL

Palliser Hotel, Calgary, probably March 12 to 15, 1930 (3rd Annual).

FRENCH CANADIAN FOLKSONG, FOLKDANCE AND HANDICRAFT FESTIVAL

Chateau Frontenac, Quebec, May 21 to 24, 1930 (3rd Biennial).

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RECORDS

WANTED — MANON

(Continued from page 27)

glories. In the distance are heard the sounds which herald an approaching army. These increase till the trumpets announce the progress of a Consul. As the line of march goes by the sun rises. The band moves forward towards the Capitol.

In reply to recent questions: Both Michael Bohnen and Melchior at one time recorded for Brunswick, and made first class bits. We particularly remember Wolfram's two solos and Wotan's Farewell by the former and The Prize Song and Siegmund's Love Song by

the tenor. These are electrical records and, so far as we know, still in circulation. In the meantime Bohnen seems to have transferred his loyalty to H. M. V. with the result that they have issued him in selections from Faust and Casanova. The latter have been collected into a Gramophone Shop Album and are good reproductions of Bohnen's voice in music which is not by any means extraordinary. Casanova was a long running Berlin Musical Comedy of some very long past season.

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ORCHESTRAL MASTER WORKS

(Continued from page 20)

frenetic "Glorification de l'Elue" to the paroxysmal close.

I know of nothing anywhere in music that has the quality and effect of the great middle section of the "Rondes Printanieres," just before the change to *Vivo*. This is music of elemental and terrifying power; an old, a primordial world, forgotten men, forgotten passions, sweep back for a moment into our ancestral memories, and leave us dazed and a little frightened. It is, one begs leave to think, only a great creative imagination that can recover such presences for the mind.

STOESSEL AGAIN AT CHAUTAUQUA

Albert Stoessel, conductor of the Oratorio Society of New York, will again be in charge of the musical program this summer at the Chautauqua Institution, Chautauqua, N. Y.

The orchestral concerts will take place from July 9 until August 17, with a schedule of forty-one performances. Three concerts a week will be given in the amphitheater, seating nearly 6,000 persons. Sixteen evening performances will be heard there, and five in the Norton Memorial Hall. On Saturday nights there will be popular concerts of lighter classics and familiar numbers. An operatic repertoire will also be offered under Mr. Stoessel's direction.

The orchestra will have virtually the same membership as the radio orchestra which has played during the last season under Walter Damrosch, composed largely of members of the former New York Symphony. The musical staff assisting Mr. Stoessel this summer consists of Robert Lee Osburn, choir director; James Bird, assistant choir director; Hugh Porter, organist; Harold Richey, accompanist; Maurel Hankins, conductor of junior orchestra and children's choir; Judson Howe, managing director of opera, and Alfredo Valenti, production director of opera.

Chautauqua will sponsor two music weeks, July 22-27 and August 12-17, when there will be a concert or opera each evening and Wednesday afternoon and Saturday morning concerts.

ST. LOUIS STILL ON THE MAP.

Alexander Thiede has been engaged to succeed Sylvain Noack, concert master of the Symphony Orchestra. Mr. Thiede has been a member of the Philadelphia Orchestra for nine years.

Hugo Anschuetz, musical director of the Liederkranz Club, the St. Louis Mass Chorus, the United Singing Societies and other St. Louis musical organizations will be one of the directors of the National Saengerfest to be held in Detroit next year.

Emma Sampson Becker, mezzo Soprano, was winner in the Southwest District of Music Clubs held in Little Rock, Arkansas. She will compete in the National contest to be held in Boston, June 8th.

An interesting event of April 9th, was the recital given by Philip Gordon on the piano used by Richard Wagner in the composing of "Parsifal." It was brought to this country for a tour in connection with the celebration of the fiftieth anniversary of the famous opera. The presentation was sponsored by the Piano Teachers Educational Association.

The Apollo-Morning Choral Club Chorus presented Elgar's "King Olaf" at the Odeon recently. It was a spirited and intelligent performance under the leadership of Charles Galloway with Bernard Ferguson. Judson House, Mme. Hector Pamezoglou and Katherine Cohan as soloists.

Norman Frauenheim, young pianist of Pittsburgh, made his local debut here in a recital at Sheldon Memorial Auditorium on April 26th. Offering a lengthy program he showed a preference, both in numbers offered and in the quality of his playing, to the moderns who were represented by Stojowski, Debussy, Scriabin, Mompou and DeFalla. His other groups were works by Bach, Liszt, Mendelssohn, Schumann, Chopin and Wagner.

Chief among studio notes is a series of recital inaugurated by Leo C. Miller to be given by members of his faculty. The first occurred on April 27th and was given by Jeannette Gohl and June Weybright-Loevy. The second recital took place May 11th and participants were Mary Ruth Mason, Margaret Christensen, Tamara Mooney, Herbert Fentow and June Weybright-Loevy.

SUSAN L. COST.

SEVITZKY & SIMFONIETTA

Fabien Sevitzy, founder and conductor of the Phila. Chamber String Simfonietta, who is recuperating from a tonsil operation, sails for Europe on the Steamship De Grasse on June 6th. He will visit France, Germany, Poland and Czechoslovakia. Mr. Sevitzy will look for new music for his Simfonietta, as he did last year, when he brought back many new things which he played at his concerts. The first Simfonietta Concert in the fall will be given at Mt. Kisco, N. Y. The regular series of three concerts in Philadelphia will be given on November 20th, January 8th and March 26th, and the Children's concert on April 26th. There will be two New York concerts, December 10th and February 4th.

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MUSIC WEEK IN PROVIDENCE MAKES A RECORD FOR STATE

HELD UNDER AUSPICES OF STATE FEDERATION

UNDER the auspices of the Rhode Island Federation of Music Clubs of which Virginia Boyd Anderson is President, Music Week in Providence extended from May 5 to May 12 and proved quite the most successful and distinctive week of music ever held in Rhode Island. It opened in Sayles Hall, Brown University, with a concert by the Providence Symphony Orchestra, Roswell H. Fairman, conductor, assisted by Elsie Lovell Hankins, contralto and professional pupils of Harriet Eudora Barrows of Boston.

On the evening of Monday, May 6, also in Sayles Hall, a concert by male choruses of Providence brought out a great throng and on Tuesday evening, May 7, Wassili Leps, formerly of New York, directed a superb choral and ensemble programme including also a string ensemble and key board ensemble.

An "All Club programme" was given in Alumnae Hall of Pembroke College in Brown University on the evening of May 8, artists from various clubs in the Rhode

Island State Federation of Music Clubs appearing in piano, violin and vocal numbers, notably Helen Schanck, piano; Edith Woodhead Marshall, soprano; Beatrice Ball Battey, violin and Agnes Coutanche Burke, contralto.

On May 9 in the Commercial High School a splendid programme was given by the students of the Providence Public Schools under Walter H. Butterfield, director of music in the Providence Schools. On Friday evening, May 10, in Alumnae Hall of Pembroke College, Hans Barth, eminent pianist, gave a recital on "The piano of yesterday, the piano of today and the quarter tone of tomorrow."

On Saturday afternoon, May 11, in the big Rhode Island Auditorium, the third annual Rhode Island State Music Festival by the schools of the city and State, attracted an audience of more than 5,000. Music Week ended auspiciously in Sayles Hall, Brown University on Sunday, May 12, with a recital of music of all creeds by the several choirs of Providence.

N. B. P.



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DIRECTORS RE-ELECT STOESSEL TO ORATORIO POST

Albert Stoessel has been reappointed as conductor of the Oratorio Society of New York, according to an announcement made by that society recently. In reappointing Mr. Stoessel the board of directors of the Oratorio Society, meeting at Town Hall for their annual election ceremony, also re-elected its officers and its members of the board of directors, adding thereto the name of Walter H. Wheeler. The schedule of concerts to be given by the society next winter, the organization's fifty-sixth season, was also approved at this meeting. There will be four concerts, all under the direction of Mr. Stoessel, three of them to be given in Carnegie Hall.

"Judas Maccabæus," the Handel composition which was so well received at the Oratorio Society's final concert this season, has been selected for the opening program in Carnegie Hall on November 11. December 27 the society will give its annual presentation of Handel's "Messiah." In February there will be an *cappella* program of early and modern choral music, and on May 5 the society will present the B Minor Mass in its entirety as the final concert of the season. Albion H. Adams, recording secretary of the society, in making these announcements pointed out that it was due to the installation of the great new organ in Carnegie Hall that the B Minor Mass was decided upon. This work is dependent upon organ music of the fullest range and highest quality.

THE BEETHOVEN OF THE BATAKS

(Continued from page 25)

as characteristic a way as the Batak's love songs and melodies, which were so masterfully interpreted by Si Datas on his Koetjapi. And if I were not sure that I was in Sumatra's interior Highlands, I would have thought myself listening to some internationally famous artist, so beautiful it sounded in the serene tropical night. And I could not help marvelling at the ingenious manner in which this Beethoven of the mountains knew how to draw those beautiful tunes and chords from this crude two-stringed instrument.

Si Datas might easily have stepped directly out of the classic days. During the heat of the day, before the friendly dusk turned him to his music he practiced a handicraft, that of a goldsmith, from which he would tear himself away while the light still lasted to search through the jungle, examining Aren-palms for new strings to replace those worn out in his nightly recitals. Each evening, about his bamboo mat, the neighbours would gather to hear in wrapt silence his musical creations which he would play for the satisfaction of knowing they were appreciated. Never did Si Datas receive money or any form of return for the pleasures he dispensed.

SAN FRANCISCO RECOVERS FROM MUSIC WEEK

AND SUBSCRIBES \$50,000 FOR NEXT FALL'S OPERA
SEASON

By Marjory M. Fisher

SAN FRANCISCO is just recovering from its ninth annual music week.

Chief among the fourteen Civic Auditorium programs was that of International Night, when musicians from San Francisco's many foreign colonies performed. Jugo-Slavia, Russia, Bavaria, Argentine, Japan, China, Spain, Germany, Great Britain and the Scandinavian countries were represented. The attendance at most of the events of the week was good.

But there is real news in the results of the Pacific Coast Opera Company's season under the direction of Arturo Cassiglia at the Capitol Theatre. The ticket sale brought \$16,177 where the management had not anticipated more than \$10,000. The chorus, which began rehearsing last December and received all of forty-five dollars per person for the entire season of eight performances, included in its personnel four waiters, a railroad mechanic, three fishermen, a salesman, teamster, carpenter, druggist, ironworker, sheet metal worker, bookkeeper, electrician, and an insurance collector! The results were surprising!

Gaetano Merola has returned from the East with plans for the San Francisco Opera Company's Fall season. For which, \$50,000 worth of tickets were sold during the first week of the subscription sale. The twelve operas scheduled are "Rigoletto," "Hansel and Gretel," "Elixir of Love," "Il Trovatore," "Barber of Seville," "La Boheme," "Pagliacci," "Gian-ni Schicchi," "Martha," "Aida," "Don Pasquale," "Faust," and "Manon."

In these Nina Morgana, Lauri-Volpi, Leon Rothier, and Eugene Sandrini will make their first appearance with the San Francisco Company. Reengagements include Elisabeth Rethberg, Queena Mario, Schipa, Danise, DeLuca, Barra, Oliviero, Picco, D'Angelo, and Malatesta.

Eva Atkinson, local contralto, who made her debut last year has been reengaged for five operas here and in Los Angeles.

Merola, Pietro Cimini, Wilfred Pelletier and Karl Riedel will be the conductors and the assistant conductors engaged are Antonio Dell Orefice and Giacomo Spadoni. The operas will be staged in Dreamland Auditorium as last year.

The San Francisco Conservatory of Music is making another drive for funds for the purpose of providing a new building and establish a fund adequate enough to convince the University of California that it is self-supporting and can be made a part of the University without becoming a financial liability to the state organization.

The Symphonic Band of the Royal Belgian Guards played two programs here under Captain Arthur Prevost for the benefit of the San Francisco Music Teachers' Association Benevolent Fund. Thanks to

Elizabeth Sprague Coolidge, it gave an invitation concert at Mills College and many crossed the Bay to hear them play in the open air.

Mills College, again assisted by Mrs. Coolidge, is offering a series of Chamber Music concerts by The Stradivarius Quartet—successor to the Flonzaley. Many San Franciscans are attending the bi-weekly concerts—though the audiences are not as large as they should be. Messrs. Wolfensohn, Ponchon, Moldavan, and Warburg do and should enjoy success comparable to that of the quartet they have succeeded and in which two of them have played.

LENER QUARTET TO TOUR AMERICA

The Lener String Quartet of Budapest, an ensemble well known in European music centers, will make its first American tour next season. The group, consisting of Jenő Lener, first violin; Joseph Smilovits, second violin; Sandor Roth, viola, and Imre Hartman, 'cello, will arrive here in time to play at the Washington Library of Congress on Oct. 30, after which it will give a series of five concerts at Carnegie Hall on Nov. 12, 22 and 27 and Dec. 9 and 20, also visiting a number of other cities.

Each member of the quartet is a product of the Budapest Academy. Jenő Lener, Joseph Smilovits and Sandor Roth are all pupils of Hubay, while Imre Hartman was trained by Popper.

Each player is less than 35 years of age. Messrs. Lener and Smilovits were born in 1895 and Mr. Hartman in 1896. Lener was the child prodigy of Hubay's "master class."



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NOW IT'S NOTHING IF NOT CLEAR IN PHILADELPHIA

SUCCINCT STATEMENT ANNOUNCES: STOKOWSKI AND GABRILOWITSCH, CONDUCTORS

THE conductorial situation in the Philadelphia Orchestra has been clarified this week as a result of the annual meeting of the board of directors. On the preliminary announcement, recently issued, Leopold Stokowski, for the first time in many years, did not appear as conductor, with supplemental, guest or assistant conductors. The announcement states succinctly:

Leopold Stokowski and Ossip Gabrilowitsch, conductors.

It is explained by the announcement of the management, following the annual meeting, that the Philadelphia Orchestra Association "will have to look forward in the future to a division of the season between two conductors." Mr. Stokowski will conduct only about fifty of the season's concerts in future, or about one-half of the total number. No commitments are being entered into for more than one year, in view of the consideration of this problem, Col. W. P. Barba, secretary, reports.

Alexander Smallens, conductor of the Civic Opera Company since its organization, has been appointed assistant conductor, taking the place of Mr. Arthur Rodzinski, who left this month to become conductor of the Los Angeles Symphony Orchestra. Mr. Smallens was one of the guest conductors last spring and gave a group of the most successful programs of the guest series. He will continue his work as musical director of the Civic Company, for which he is to produce the Ring in full. He will have charge of the orchestra's children's concerts, in four pairs with identical

programs, one of each pair being confined to children over twelve and the other to children under twelve. Mme. Olga Samaroff and George L. Lindsay, director of musical education for the public schools, will be the lecturers at the children's concerts.

Among the soloists for the coming season will be Vladimir Horowitz, Jose Iturbi, Spanish pianist, Nathan Milstein, Russian violinist, Hans Kindler, Jascha Heifetz and Gregor Piatigorsky, Russian 'cellist. Nothing has been said about the concertmaster to succeed Mischa Mischa-koff, who resigned somewhat spectacularly at the end of the season, but it is rumored that Mr. Stokowski will give various violinists an opportunity at the post in succession. There will be very small change in personnel, only seven out of a hundred, and these have already been filled.

W.R.M.

IT'S ALL WEINGARTNER'S ENTHUSIASM!

How much can be accomplished through the influence of a cultured and enthusiastic personality is well exemplified in the case of Felix Weingartner at Basle.

On his arrival here a short time ago, Weingartner found a community ready to listen to him. In the course of the months he has spent in his official capacity, he has worked wonders. Never a man to choose the easy path, he has directed "Il Seraglio," "Tristan and Isolde," and "Figaro," as well as other operas, at the Basle Stadttheatre. In each case he carefully studied the parts with the participants and attended to every detail himself. Last season he prepared "Falstaff" and "Parsifal" with the same anxiety to have everything exactly right. To these he added Johann Strauss' "Gypsy Baron," a piece for which he has always shown a strong predilection. Great success greeted the production of two of his own operas, "Dorfschule" and "Meister Andrea."

Notwithstanding all this, Weingartner has found it possible to direct a series of children's concerts, which he arranged with the help of the local educational authorities. And he cheerfully shouldered the burden of the fortnightly symphony concerts.

D. C. PARKER.

THE WORLD'S MOST SPLENDID LIAR

(Continued from page 12)

THE intellect can reach no other conclusion than that reached by Mark Twain. But it is the function of art unceasingly to assert the contrary proposition—that man is a free agent; that by manipulating natural law he can create his own life and environment.

Bach's claim to supremacy in music is based upon this: that he, more magnificently than any other composer, asserted the power of the human will to create. Sentimental music justifies itself by evoking specific human emotions which are supposed to be self-justifying, it does not create, it only reminisces. But absolute music—that is, music which is essentially a pattern of tones—asserts its own truth. And as a creator of absolute music Bach is the greatest of all.

Yet mechanistic Nature—Nature as the human intellect pictures Her—says that it is a lie: that the human will cannot create but is bound by ineluctable fate. One may imagine the dialogue which must have ensued, all unconsciously, between Her and the busy organist of St. Thomas's.

Nature (superciliously)—You say your will can create?

Bach—Why certainly. Don't I create a new canata every week for my choir—and what rascals those boys are!

Nature—You think so. Of course, really, you only do what you are impelled to do.

Bach—What? Do you mean that I

did not create something when I wrote the Mass?

Nature (with a placid smile)—An illusion! Each note you put on paper was dictated to you by forces over which you had no control.

Bach (wearily)—Very well, Madame. I have proved what I tell you a hundred times. If you like, I will prove it again.

Whereupon he goes to his desk and within twenty-four hours has written the organ Toccata and Fugue in G minor. If Nature will not be convinced by this, then She will never be convinced by anything that man has ever achieved in the arts or the sciences or the humanities. Here, if anywhere, is creation,—tireless energy achieving concrete and perfect expression. When one has heard and understand this work one knows that the impossible is possible; that man can surpass himself; that the compass of human achievement is infinite.

That is a lie, of course; so our most conscientious questioning assures us. But Life will never admit it. If it did, it would necessarily give up the struggle and become Death. It may be true that the freedom of the will is an illusion; but it is the illusion upon which Life itself feeds.

Those who supply this food of Life are the artists. And the bravest, the profoundest, the most magnificent of all the artists who have created the Life giving Lie was the plodding, harrassed organist of the Thomaskirche, Johann Sebastian Bach.

Musical America

GOLDMAN BAND OPENS TWELFTH SEASON

THE twelfth season of the Goldman Band Concerts under the direction of Edwin Franko Goldman was inaugurated on Monday evening, June 10th, at 8:45 p. m. on the Mall in Central Park. There will be seventy concerts during the season, forty of which will be given at Central Park on Monday, Wednesday, Friday and Sunday evenings, and thirty of which will be given on the Campus at New York University on Tuesday, Thursday and Saturday evenings. The first concert on the Campus was given on Thursday evening, June 13th.

Mr. Goldman has completed the programs for the season and plans are far-reaching. The entire series is again the gift of Mr. and Mrs. Daniel Guggenheim and Mr. and Mrs. Murry Guggenheim to the people of New York and is perhaps the largest ever made in the cause of free music.

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Another leading symphony orchestra—the Cleveland—will present Serge Prokofieff next season during the famous composer-pianist's three month's season in America during December, January and February. As already announced, the Boston Symphony Orchestra will have Prokofieff as soloist for seven performances, both in Boston and in New York. Other main symphony orchestras are engaging the Russian musical genius. Such additional definite announcements will be made shortly.

IN REHEARSAL AT ST. OLAF

(Continued from page 21)

economy of motion, and the fire in those blue eyes holds the concentrated attention of the singers from the first to the last note. No listener can doubt the firmness of directorial discipline, but it is exercised with restraint, and tempered by frequent kindly smiles.

The whole process is carried forward so simply, so quietly, so efficaciously, that announcement of the first number to be sung and sounding of its pitch seem to be accomplished in an imperceptible moment, for almost at once the room rings with clear tone, as the young choristers embark on an eight-part Bach motet. It is a work, of great difficulty, requiring the utmost application of minds, voices and ears, but they discharge it seemingly with as little effort as they might expend upon "Sweet Adeline."

The experience is not easy to describe, this listening to such music in such surroundings. No concert trappings here, no display, no box-office considerations. It is Bach—sung with surpassing musical sophistication, to be sure, but in an atmosphere of sincere simplicity and truthful beauty. Re-create it for yourself, if you can: vistas of the country in springtime, odors of earth and woods, and sublime music exquisitely sung.

The motet is done, there is some shifting of position for fresh ensemble effects, and the voices are raised in an old "Misericordias Domini" by Durante, a thing of unearthly loveliness. This, like everything they do, is unaccompanied, and it is only by conscious effort that the visitor realizes what amazing proficiency is represented in the performance, for as the students effect it, the whole undertaking seems quite simple and natural—something that any college group might toss off casually. They go on to a Russian church anthem, sing some things by Max Reger and Georg Schumann, then a striking arrangement by Dr. Christiansen of an old religious folksong from Norway, and the practice hour is over.

People given to analyzing such things ask why it is that this particular one of many small Middle Western colleges should yield an artistic achievement not even approached by any of the others. There are, of course, assignable causes; assignable, if not wholly explanatory, and the first of them, it goes without saying, is the conductor's personal genius—the eternal enigma. One does not account for Dr. Christiansen any more easily than one accounts for a Casals or a Kreisler.

It is true, though, that he enjoys an invincible alliance in the school tradition. Singing is looked upon there not only as a desirable privilege, but also as a spiritual obligation. It brings with it no personal exploitation, and it is well understood that membership in the Choir means really hard work, unremitting discipline, and solemn responsibility for accomplishment. The intimate association of St. Olaf choral activities with worship is exemplified by the fact that the Choir officiates regularly

in the loft of St. John's Lutheran church of Northfield at Sunday morning and afternoon services, and also in the circumstance that only sacred music may appear on any of its programs, whether for concert or domestic purposes.

A large factor in the case is suggested by the genesis of the institution, which was established by Norwegian immigrants with ideals but no money, and who made almost incredible sacrifices for its welfare. Subsequent maintenance, too, has come largely from men and women who have toiled hard and denied themselves rigorously that their children might have such a school.

Naturally, then, a good many of the students are there either because of their own self-supporting labor, or at the cost of real hardship on the part of their parents. Nobody goes to St. Olaf to be smart, and an idler there would be a fish out of water. Such conditions, obviously, generate a morale which is extremely useful in a musical body, especially one that is dedicated to exacting standards. For be the concert dates what they may, there is absolutely no compromise with a hypothetical popular taste. The Choir is never permitted by its director to sing anything which falls short of his highest repertorial ideals, either in text or music. If there is any question of capitulation, it is the public which capitulates.

Come to think of it, Spring may not be the ideal time in which to hear the St. Olaf Choir at home.

Memory calls to mind one January day when the spruces were heavy with snow, and the Gothic windows framed them against a sunset sky whose colors melted and darkened, while the great room echoed with the Benedictus from the Choral Mass of Liszt.

It was almost unbearably beautiful.

CARLO EDWARDS, METROPOLITAN LEADER, MARRIED

Carlo Edwards, assistant conductor and stage manager at the Metropolitan Opera House, New York, was married June 13th to Miss Estelle Miller, formerly of Tulsa, Oklahoma.

The ceremony took place at City Hall, with Mayor Walker officiating. Only a few close friends of the couple attended the ceremony. Following the nuptials, the bride and bridegroom started on a motor tour through Canada.

Close observers of MUSICAL AMERICA will remember that some of our most effective photographs have been credited to Mr. Edwards, and will find that the Siegfried picture on page 13 and the lovely Tristan and Isolde portrait which is the Frontispiece of this issue are from the camera of Mr. Edwards. An amateur photographer, Mr. Edwards has made the stage of the Metropolitan his studio and has worked out unique camera effects.

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Every effort is made to have this list correct, but in case of possible error, MUSICAL AMERICA is not responsible.



WHERE THEY ARE

MORE NAMES AND WHAT THEIR OWNERS ARE DOING



ELLY NEY has been engaged as the feature soloist of the Hollywood Bowl this summer. She is scheduled to appear there on July 19th. In connection with this engagement Mme. Ney is giving several concerts in the Rocky Mountain and Pacific Coast regions.

* * *

ALEXANDER KIPNIS, famous Russian basso of the Chicago Civic Opera Company, will appear here in some important concerts before rejoining the Opera Company in the Fall. He will sing for the third consecutive season with the Friends of Music in October, a pair of concerts with the Cincinnati Symphony Orchestra, and a return date in Baltimore. He will also make a short tour through Canada.

* * *

HANS KINDLER, 'cellist, is looking forward to another big American concert tour when he returns next January. He will appear with some of the symphony orchestras in several joint recitals with famous singers, and in his own recitals. Mr. Kindler is now under the exclusive management of Annie Friedberg.

* * *

MYRA HESS will be heard next season at Palm Beach, Florida, where she is engaged for joint recitals with Yelley d'Aranyi, the Hungarian violinist.

RACHEL MORTON, the American soprano who for three years was a prominent member of the British National Opera Company, will appear in London this summer as soloist with Sir Henry Woods and his orchestra at Queen's Hall. Her first appearance will be on August 10, when she will sing the "Depuis le jour" from "Louise." On August 26, she will be heard in "Elas's Dream," on September 13, in Beethoven's "Ah, Perfido," and on September 30, in the "Liebestod."

* * *

EMMA ROBERTS will spend her summer again in Newport.

* * *

RUDOLF LAUBENTHAL is at his summer home in the Bavarian Alps.

* * *

CARL FRIEDBERG will spend his summer at his home in Baden-Baden, Germany, and will take a well earned rest after his strenuous season, but will again play at the famous Chamber Music Concerts in Baden-Baden in the early fall before returning to America.

* * *

RENE MAISON is at present singing in Paris, and from there will go to Deauville for a rest before returning early in October for his concert tour.

ANGNA ENTERS' first performance of her "Episodes" and "Compositions in Dance Forms" at the Salle Gaveau, Paris on June 2, was so successful that, according to a cable received by Concert Management Arthur Judson, she was scheduled to make a second appearance in the same hall on June 9, after which she has been engaged for four further Paris appearances at the Theatre des Champs Elysees on June 19, 23, 27, and 29.

* * *

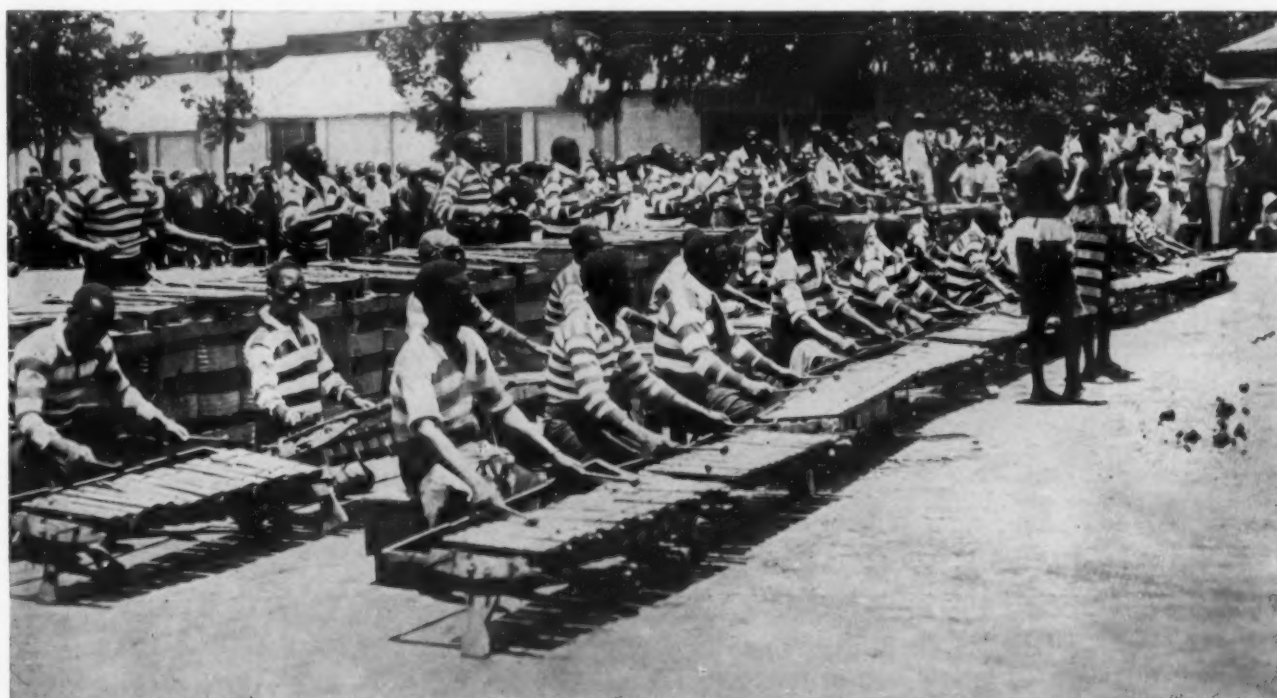
FLORENCE AUSTRAL will make her operatic debut in Paris, following her appearances in Wagnerian roles at Covent Garden, London. The soprano was heard for the first time in the French capital on June 25, in "Aida," at the Opéra.

* * *

FRANCIS MACMILLEN, the American violinist, has been engaged by the Ithaca Conservatory and the Affiliated Schools to direct the violin department and conduct master classes during the season 1929-30, in conjunction with his transcontinental concert tour.

* * *

WILHELM VON WYMETAL, Jr., has been released by Gatti-Casazza to become permanent stage director of the Philadelphia Grand Opera Company next season. The young man has been associated with his father in Leipzig and Vienna, as well as at the Metropolitan.



THE SUMMER MUSIC SEASON OPENS IN SOUTH AFRICA AS NATIVE ORCHESTRAS GATHER FOR TRIBAL FEASTS AND CELEBRATIONS NEAR JOHANNESBURG.

"TSAR SALTAN" REACHES THE STAGE OF LA SCALA

KORSAKOFF'S MUSICAL FABLE IS GIVEN ENTHUSIASTIC MILAN RECEPTION

By FEDERICO CANDIDA

AFTER long preparation, Rimsky-Korsakoff's musical fable, "Tsar Saltan," reached the stage of La Scala, Milan, recently. Although in success all the seven scenes of the work were not equal, as a whole it was well supported by the public and some portions of it were applauded whole-heartedly.

In "Tsar Saltan" the major characteristics of the group of Russian nationalists, the "Five," are rather marked; among these is the prominent use of folk-tunes, to which the composer gives an active and essential role in his score. But in "Saltan" the ethnic spirit which vitalizes the folk-songs has none of that Slavic melancholy which, in "Boris" and other works of the Russian school, assumes a special and typical intensity.

An aristocratic instrumentation is shown by Rimsky here, as in his other works, but he is far from his own peculiar field of the charming, bizarre and picturesque. Here, in the matters of form and, principally, inspiration, he seems to have found his continuity of musical style hampered by the nature of the fable. His inspiration, consequently, wavers between a kind of strophic period and a Wagnerian symphonic style. He has even imitated the set pieces and arias of the Italian composers of the last century.

In sum, this is a most eclectic work—one which does not give pleasure by its dramatic unity and cohesion, and which is especially in contrast with the type of fairy tales and situation which have their source in the grotesque. However, there are not lacking moments which mark the hand of a master in the theater; there are pages of a high musical attainment. What is lacking is a transfiguring poetry and fantasy in the music. There is little of the warm blood of Romanticism; a convincing internal life and a sureness of style are absent. Doubtless this must be blamed on the longueurs, the prolixity and the inconclusive quality of the story.

"Tsar Saltan" has to do with a traditional hero, Guidon Saltonovic and his fabled romance with the Swan Princess. The libretto was written by Bielski, based in large part on Pushkin. In the prologue we see three sisters who are daughters of the peasant Babaricha debating what each would do if chosen to be the bride of the

Tsar. The gentlest of these so impresses the potentate, who happens to pass, that she is chosen for this exalted position. The jealous sisters contrive to send word to the Tsar, absent at battle, that the son born to the Tsarina is a hideous monster. The Tsarina and the child are, therefore, set adrift in a small boat.

The fantastic work relates, in the following acts, how the boat reaches the magic isle of Buian. The son of the Tsar and Tsarina, who is Guidon, the hero, succeeds in transforming the Swan Princess back into her normal shape, and wins her hand and throne. A reconciliation follows between the Tsar and Tsarina.

It seems to the writer that Rimsky-Korsakoff would not have set this involved fable if he had not been attracted by the example of Humperdinck, with his "Hänsel und Gretel," an opera which appeared on the stage seven years before "Saltan." The Russian composer, however, has not succeeded in creating a companion piece to the German work. . . .

The Scala presented the fable with all possible sumptuousness of décor and costuming. There was a degree of futuristic quality to certain scenes, which was quite appropriate to the story. The sets were designed by the noted Russian painter Benois. The staging was in charge of Alexandre Sanine.

Ettore Panizza conducted the long opera with elasticity and precision of rhythms and effects. He was much applauded. The two principal women singers, Mme. Rasa and Valobra, shone in their rôles. The bass, Di Lelio, who sang the title rôle, performed his part conscientiously. It must be said, however, that the part of the young Tsar Guidon was rather mediocre, as sung by the tenor Melandri.

Among other events of interest in Italy, we must mention the revival of "Fidelio" at the Royal Opera in Rome. This work had not been heard in the capital since 1886, when it had its Italian première at the Apollo Theatre. For the present generation it was a novelty. It did not have a great success, but the loftiness of the masterpiece again impressed listeners.

The performance, conducted by Gino Marinuzzi, set in its proper light the values of the great score. The singers heard were the tenor Cesa-Bianchi as Flor-

estan, Iva Pacetti as Leonora, Benvenuto Franci as Pizarro, Laura Pasini as Marcelline, Giulio Cirino as Rocco, Giulio Vaghi as Fernando, and Luigi Nardi as Jachino.

At the Augusteum in Rome the Italian première of Respighi's "Feste Romane" was given recently under Molinari, following his return from America. The success here was very great, so much so that the whole work had to be repeated.

TEACHERS SOLVE PROBLEMS OF MUSIC INSTRUCTION

The Louisiana Music Teachers' Association, during its annual convention held this year at Shreveport, May 4 and 5, made an attempt to discover what was wrong with music teaching as a profession and came to the conclusion that part of the trouble, dissatisfied pupils and lack of interest in music, was traceable to the public school system of music instruction. A committee of three was instructed to visit the state capital, Baton Rouge, examine the statutes covering music instruction in the public schools, and make a report to the executive committee of the music teachers, which in turn will see what can be done about it.

Leslie Dilworth, former president of the association and chairman of the convention, evidently planned the program to ascertain as closely as possible the problems confronting the music teacher.

According to Mr. Dilworth's statements to MUSICAL AMERICA, the public school system of music teaching throughout the state leaves much to be desired. In certain rural communities, the music teacher is a person allowed free studio rental in the school provided she takes care of the music teaching end of it and furnishes music, entertainment, etc., for various school activities. The music teachers' association unanimously reported that a majority of its pupils came to the various member teachers with bad foundation and lost interest when they realized what the task of learning correctly with this handicap was. It was intimated that part of this, as well as a deplorable lack of musical appreciation, was due to the public school music system.

Music programs, various papers on teaching, and discussions were features of the convention. New officers are: Francis Wheeler, president, Ralph Pottle, Hannah Malter, Mrs. Brewer, vice-presidents, Mr. Carlson, secretary-treasurer.

W. S.

José Iturbi, the Spanish pianist, will make his American début on Oct. 10 as soloist with the Philadelphia Orchestra under the direction of Leopold Stokowski. He will play later with the New York Philharmonic-Symphony and Cincinnati orchestras, and will also appear in recital in this city in November.

